THE

PRIYADARSIKA

OF

SRI HARSHA-DEVA.

EDITED

With an exhaustive Introduction, a short Sanskrit Comm., Various Readings, a literal English Translation, copious Notes and useful Appendices.

BY

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धनुः (ईशावास्योपनिषद् १)

PREFACE.

This edition of S'ri Harshadeva's Priyadars'ika ı prepared on the same lines as my editions of the :atnavali and the *Nàgànanda* that have been lready published, with a view to supply the University tudent with a text-book that will meet all his equirements. Care has also been taken to make ıe book useful to the general reader as well. A rief but sufficiently explanatory new commentary ı Sanskrit has been added containing the solutions of fficult compounds, derivations of difficult words, &c. c. Another feature of this edition is the Introduction herein all that is necessary to be known about e author and the play has been succinctly put gether for ready reference and systematic study. ıe figures of speech and the various technicalities Sanskrit dramaturgy are not given (except in a w cases) as they are not of much use to the nior University students. I have used the editions Jivananda Vidyasagar, V. D. Gadre (1884), andit R. V. Krisnamachariar (1906), T. V. Sreevasachariar (1908) and that published by the olumbia University 1923; and I am beholden to e editors of all these for help of one kind or another erived from them, specially to those of the last entioned work. My thanks are also due to Mr. . S. Bhàndàre B. A. S. T. C. who helped me in writing at the latter part of the introduction. Any suggestions s to improvement &c. will be gratefully received.

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M. R. KA'LE.

bed-side of his dying father. Harsha's mother, Queen Yas'omatī immolated herself on the funeral pyre of her husband. Rājyavardhana who had defeated the Hunas, returned as soon as he heard of his father's death. He was at once proclaimed king though his own desire was to turn out an ascetic, leaving the throne to his younger brother. Misfortunes still dogged the footsteps of the two brothers. Their brother-in-law, Grahavarmā, the ruler of Kanauj, the husband of their sister Rājyas'rī, was slain in battle by the king of Malwa. The widowed queen was most cruelly treated and kept a prisoner at Kanauj. Rājyavardhana at once marched with a picked force against the king of Mālwa and succeeded in his campaign of vengeance by inflicting upon him a crushing defeat. But Rājyavardhana was lured into a private conference and treacherously murdered by Sasāmka, the King of Gauda (Central Bengal), the ally of the Malava King. The nobles unanimously chose Harsha as their sovereign and he assumed the reins of government in 606 A. D., a date which is marked as the beginning of the 'Harsha era.' Harsha, who was in deep grief owing to a succession of domestic misfortunes, accepted the throne with great reluctance. He did not assume the title of 'king' for some years, but called himself simply Rajaputra Sīlāditya (Sun of Virtue). Mr. C. V. Vaidya says that Harsha was not reluctant to ascend the throne of Thaneshwar but he had scruples to accept the throne of Kanauj, since the rightful heir to that throne was his widowed sister, Rājyasrī. Harsha was only sixteen when he assumed the responsibilities of governing a large kingdom. He had first two great duties to accomplish, the recovery of his widowed sister and avenging the murder of his elder brother. He succeeded in rescuing his sister who had fled into the Vindhya forests and was at this time contemplating suicide. She afterwards assumed the yellow robe and became the devoted companion and counsellor of her royal brother. As regards his second object of punishing Sasāmka, king of Gauda, he seems to have succeeded in so far that he forced him to acknowledge his suzerainty. For nearly six years after his accession Harsha was engaged in incessant warfare with a view to bringing the whole of northern India under one domination. When Harsha had subjugated the whole of upper India, except the Punjab, he was formally crowned and

assumed the title of Mahārajādhirāja. For the next thirty-five years Harsha devoted most of his energy and time to the arts of peace and works of piety. But he did not enjoy complete peace or respite from war. In 620 A. D. he advanced against Pulakesin II, the great Chalukya king of the Deccan, but was defeated on the banks of the Narmadā. This was the only failure in Harsha's career of unbroken military successes. After this Harsha was content to accept the Narmada as his southern boundary. His last military exploit was the conquest of the district of Ganjam on the coast of the Bay of Bengal in 643. Harsha's empire at the *time of his death* extended on the west up to the Valabhi kingdom in Saurāshtra (Kathiawar) and on the east to the borders of Assam. Its southern boundary was the Narmadā while in the north it included the whole of upper India except the Punjab. His suzerainty was acknowledged by the powerful rulers of Kāmarupa (Assam), Valabhî (Gujarat) and Nepal. His court became well known in distant Buddhist countries and he exchanged embassies with the Chinese Empire. Harasha was a strong, vigorous and benevolent ruler. Like Asoka he was indefatigable in the discharge of his duties and was always touring through his dominions, supervising the work of his servants. Education was widely diffused and Buddhistic monasteries at Naland and other places, and *ashramas* of learned sages were liberally endowed by the King. He built numerous monasteries and erected stupas in his dominions. He also built rest-houses throughout his dominions, where not only food and drink were provided to the people, but doctors attended upon the sick.

Harsha was naturally of a religious bent of mind and devoted several hours every day to religious exercises. He was originally a worshipper of Śiva but in the latter part of his life he was strongly inclined to Buddhism His widowed sister Rājyasrī, who had embraced Buddhistic faith, exercised great influence on his mind. But he divided his patronage between Brahmanism and Buddhism and did not enforce his religious views on his subjects. He was tolerant of all faiths. He prohibited the slaughter of any living animal and the use of flesh as food on pain of death.

A Chinese pilgrim named Hsuan Chuang or Hieun Tsang, who visited India during the reign of Harsha, in quest of

uddhistic scriptures, stayed in Harsha's dominions for 8 years 635–643). In his account of his travels this Chinese Buddhistic monk has graphically described the life and work of Harsha and the religious, social and political condition f India at the time. Harsha fell under the spell of Hieun Tsang, in whose honour he held a grand assembly at Kanauj, he capital. The object of holding this assembly was to proclaim the doctrines of Mahayan Buddhism, as expounded by Hieun Tsang, called the Master of the Law. At the conclusion of this assembly Hieun Tsang was invited to another great assembly held at Prayāg at the confluence of the Ganga and Yamunā. This was the sixth of the quinquennial assemblies in which Harsha gave away his accumulated treasure to all the holy men of the various Indian religions, Buddhist, Brāhmanical, and Jain and to the poor and the destitute. It was Harsha's custom to give away freely his accumulated wealth every five years. This assembly held in 643 was the last, since Harsha did not live to hold another such celebration.

Harsha was not only a great warrior, an able administrator and organizer but also an accomplished scholar and man of letters. He wrote three plays, Priyadarsika, Ratnāvali and Nāganand and a few minor poems. He was a most liberal patron of learned men and authors. Prominent among those who received patronage from Harsha and flourished at his court were the poets Bāna and Mayura. Bāna, in his historical romance 'Harsha-charita' has given an account of the early life and deeds of his patron. Harsha was also a master of calligraphy, as is evidenced from his signature inscribed on the well-known Banskhera plate.

Harsha chose the town of Kanauj for his capital and turned it into a magnificent city, adorned with lofty buildings, tanks and gardens.

This great monarch died in A. D. 648, worn out with the toils of constant warfare and the cares of governing a vast empire, before he had reached his sixtieth year. Harsha was the last great Hindu king of Northern India. He left no heir behind him and his empire broke up after his death

2 Harsha as an Author.

(Controversies regarding his Authorship)

The three plays, Ratnâvali, Priyadarśiká, and Nagānand are attributed to Shri Harsha or Harsha deva of Kanauj But Harsha's authorship has been questioned by some scholars Indian as well as European In the first place some even doubt whether the same author wrote all the three plays Now a perusal of the three dramas ought to lead every one to the conclusion that all the three plays are the product of the same mind. The prologues in the three plays are exactly the same in wording, barring slight variations necessitated by the fact of the plays being different In the prologue of each play Shri Harsha Deva is mentioned as the author of the play श्रीहर्षदेवेन अपूर्ववस्तुरचनालङ्कृता रत्नावली नाम नाटिका कृता—श्रीहर्षदेवेन अपूर्ववस्तुरचनालङ्कृता प्रियदर्शिका नामनाटिका कृता—श्रीहर्षदेवेन अपूर्वरचनालङ्कृतं विद्याधरजातकप्रतिबद्धं नागानन्दं नाम नाटकं कृतम् Besides the closing benedictory stanza in Priyadarsika and Rátnâvali is the same and two identical stanzas occur in Priyadarsiká and Nágánanda (Priyandarsiká III-3, Nagananda IV-1, Priya III 10, Nága I. 14) In addition to these we notice similiarity of style and tone, parallels in situations, repeated phrases and expressions which unmistakably prove the common authorship of the three plays

Now the next question is who is this Śri Harsha-Deva that is mentioned in the three plays? Mr K M Pannikar in his monograph on Shri Harsha of Kanauj mentions five Harshas as being known to ancient Indian History The first is the half mad tyrant of Káshmir who ruled that state from 1089-1101 The second is Shri Harsha, the grand father of king Bhoja, of Dhárânagar The third is Vikramaditya Harsha of Ujjain, at whose court Mátrgupta lived The fourth is the author of Naishadhiya-Charita, and the fifth, the author of Kávyapradipa.

(1) Harsha Deva King of Kâshmere cannot be conceived of being an author of any literary work, judging from his career and character Besides no literary work is attributed to him (2) Shri Harsha of Dhārānagar and grandfather of Bhoja lived in the earlier half of the 10th century Damodar Gupta in his work called *Kuttanimata* gives at length the story of

Ratnâvali, quotes the 24th verse of the 1st Act and praises it as a work of great merit.* Now this Damodar Gupta lived under Jayâpîda of Kâshmir (A. D. 779–813). The play of Ratnâvali seems to have been widely known at this time, that is, the eighth century. It is impossible, therefore, that a king who lived in the 10th century could have written a play which had become fairly old and attained celebrity in the 8th century. This argument can be advanced with equal strength against the authorship of Harsha-Deva, king of Kashmir.

(3) Vikramaditya Harsha of Ujjain cannot be the same as Shri-Harsha, the author of the three plays, because the latter is uniformly known as Harsha without the title Vikramâditya, If the author of the plays had possessed the title he would surely not have neglected to assume it. Besides Harsha Vikramâditya was an orthodox Brâhmana, while the author of the three plays shows a strong Buddhistic leaning in the Nāgānanda.

(4) (5) With regard to Shri Harsha, the author of Naishadhiya Charita, and Harsha, the author of Kâvyapradipa, Mr. Pannikar dismisses them summarily on the ground that time places them out of the controversy. Harsha, the author of Naishidhîya Charita, who flourished under Jayachandra of Kanauj, lived about 1150 A. D. Among the works which he mentions as being composed by himself he does not mention any of these three plays. Besides his style, which is marked by crookedness of expressions, overstraining of words and distressing artificiality, is a marked contrast to the simple and elegant style of Ratnāvali and its sister plays. Besides Harsha of Naishadhîya-Charita was not a king but simply a poet who flourished under the patronage of the king of Kashmir and afterwards of the king of Kanauj; while the Harsha of Ratnâvali and its sister plays was a Sovereign Lord, 'with princes from various kingdoms dependent on his lotus-like feet.' See note or राजसमूहेन &c. p. 2.

Now there remains Shri Harsha or Harsha-vardhana of Kanauj (606–648 A. D.) A careful examination of both the external and internal evidence leads us irresistibly to

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* आश्लिष्टसन्धिबन्धं सत्पात्रसुवर्णयोजितं सुतराम् ।
निपुणपरीक्षकदृष्टं राजति रत्नावलीरत्नम् ॥

the conclusion that this Shri Harsha of Kanauj must be the author of these plays First, Bana, a great court poet of Shri Harsha, in his biography of his master (हर्षचरित), speaks in eulogistic terms of his learning and poetical genius—"(1) काव्यकथास्वपीतममृतमुद्वमन्तम्" (2) "सर्वविद्यासंगीतगृहमिव सरस्वत्या" &c Allowing for the partiality of a protege for his patron and poetic exaggeration, it cannot be doubted that Shri Harsha was a scholar and author of some works Secondly, the Chinese pilgrim I tsing, who visited India in the last quarter of the 7th century, writes about king Shri Harsha, "King Siladitya (i e King Harsha) was exceedingly fond of literature. He versified the story of the Bodhisatwa *Jimûtavahana* (Cloud borne) who surrendered himself in place of a Nâga This version was set to music (*lit* —string and pipe), he had it performed by a band accompanied by dancing and acting, and thus popularized it in his time" (Takakusu, *I-tsing*, p 163) This statement clearly shows that the author of the play Naganand is king Harsha, who lived in the 7th century *Thirdly*, as we have pointed out before, Damodaragupta who flourished at the court of *Jayâpida of Kashmir* (*A D 779-813*), quotes verses from Ratnâvali, and praises the play as a work of great beauty, in his work called Kutta-imata The play is ascribed by him to a king, who, it is quite clear, must be Shri Harsha, who lived in the 7th century *Fourthly*, Soddhala, who lived in the 11th century A. D, in his Udaya sundarikathâ, mentions Harsha along with Vikramâditya, Munja, and Bhoja, as being both भूपाल (king) and कवीन्द्र (prince of poets) presiding over a literary court (सभा) In another passage Soddhala punningly refers to Harsha (Joy) as 'the glorious Harsha' (श्रीहर्ष) whose 'joy lay in words (श्रीहर्ष) in his own assembly (निजसंसदि) The passage runs as follows -श्रीहर्षेत्यवनिवर्तिषु पार्थिवेषु नाम्नैव केवलमजायत वस्तुतस्तु । गीर्हर्ष एष निजसंसदि येन राज्ञा सम्पूजितः कनककोटिशतेन बाणः ॥ *Fifthly*, the famous poet Jayadeva, who lived in 11th century A D mentions Harsha as a poet with the earlier poets Bhâsa and Kalidâs, and with his contemporaries Bana and Mayura He punningly calls Harsha the joy of Poetry Sixthly, Madhusudan the editor of Mayura Sataka, writing about A D 1654, says that Bâna and Mayura were the court poets of Shri Harsha and calls Harsha 'The chief of the race of poets and the author of the *Natikâ* called Ratnâvali, Sixthly, in several Sanskrit anthologies, such as

'Subhāshitúvalī' and 'Sādhûktikarnāmrta' stanzas under the name of Harsha are quoted. Seventhly, there are epigraphic records which prove that Harsha was an author who not only wrote dramas, but also stray verses. The inscriptions on the well-known Banskhera and Madhuban plates are indisputably his own compositions. In the Banskhera plate (628 A. D.) which bears Harsha's own signature we find—"It is the own hand of me, the Paramount Lord, the Glorious Harsha (स्वहस्तो मम महाराजाधिराज-श्री-हर्षस्य)." Among the verses inscribed on the plates, there is one which is very beautiful and runs thus :—कर्मणा मनसा वाचा कर्तव्यं प्राणिने हितम् । हर्षेणैतत् समाख्यातं धर्मार्जनमनुत्तमम् ॥ Lastly, two short Sanskrit poems on Buddhistic spirit are attributed to Harsha. One of these is named, सुप्रभातस्तोत्र, a morning hymn in praise of the Buddha and the other is called अष्टमहाश्रीचैत्यसं-स्कृतं स्तोत्र, a hymn to the eight Great Buddhist Shrines. These poems thoroughly harmonize with Harsha's acceptance of Buddhistic doctrine in the latter part of his life.

It is, however, necessary, to mention and refute the theories started by some scholiasts that Harsha did not himself write these plays but got them written for him by a court poet of his, who was amply rewarded for his labour. This theory is based upon a *sentence in the Kâvyaprakāsha of Mammata*, who lived about 1100 A. D. Mammata speaking of काव्य or poetry says that *it leads to the acquisition of wealth, as in the* case of Dhāvaka and others from Shri Harsha and the like—श्रीहर्षादेर्धावकादीनामिव धनम् ।. Several commentators have interpreted this text to mean that a poet, Dhāvaka wrote a play by name *Ratnâvalī for Shri-Harsha and obtained wealth from him.* The commentator Nāgoji Bhatta comments on the sentence thus.—धावकः कविः । स हि श्रीहर्षनाम्ना रत्नावलीं कृत्वा बहु धनं लब्धवानिति प्रसिद्धम् । " In the manuscripts of काव्यप्रकाश found in Kâshmir, the passage is read thus:—'श्रीहर्षादेर्बाणादीनामिव धनम " The original text of Mammata, "श्रीहर्षादेर्धावकादीनामिव or "श्रीहर्षादेर्बाणादीनामिव धनम्" if interpreted naturally *without reading into it* any pre-conceived idea, would mean that poets like Dhâwaka or Bâna obtained wealth from their patron, Shri Harsha, for their literary works. In other words these poets were liberally rewarded by their patron, King Harsha. This interpretation is natural and correct and is in conformity with the tradition which ascribes Ratnāvalī *and its sister* plays to Shri Harsha. The interpretation of the commentators, who lived several

centuries after the dramas had been written, does not satisfy a historical or critical test There is no positive evidence in favour of the statement that Dhāvaka is the author of Ratnâvalî No literary work under the name of Dhavaka has come down to us Besides nothing is known about Dhavaka So the theory that Dhāvaka is the author of Ratnâvalî is not tenable in the face of the overwhelmingly *strong evidence in favour of the authorship of Harsha* of Ratnâvalî and his other two plays Another theory, that Bâna is the author of Ratnâvalî is based on the variant reading of the passage in Kâvyaprakâsa, "श्रीहर्षादेर्धावकादीनामिव धनम्" This theory which was set forth by Dr Hall in his introduction to Vāsavadattā is not tenable either In the first place Bâna's style, as it is seen in his great works, Kâdambarî and Harsacharita is quite dissimilar to that of Ratnāvalî Besides Ratnâvalî nowhere betrays that high kind of poetry which is abundantly seen in Kādambarı or Harshacharita It is also difficult to believe that Bāna sold Ratnāvali of all his works when he could have struck a much better bargain by selling his Kādambarî Then again it has been proved that the author of Ratnāvalı is also the author of Nāgânanda and it is impossible that Bāna who was a strict Brāhmana wrote Nâgânanda which glorifies the Buddhistic doctrine. There is yet another theory which attributes these plays to Bhāsa, who is praised by Kâlidâsa and whose plays have been recently discovered and published This theory was first propounded by Mr Narâyan Shâstri of South India and afterwards upheld by Prof S M Parânjpe of Poona Mr Shâstri bases his theory on a passage from the कविविमर्श of राजशेखर But as the passage quoted by him seems to be spurious and its authenticity cannot be proved, his theory based upon it topples down Mr Parânjpe does not rely on this passage but argues independently to prove that Bhâsa is the real author of Nagananda and the other two plays His whole position is based upon some parallel ideas, similar grammatical peculiarities and literary devices, which he has picked out from Bhāsa's plays and the two plays Nagānand and *Priyadarsikâ* *But mere similiarity of ideas and sentiments*, and of grammatical and literary peculiarities has little value unless it is supported by other convincing arguments Parallel ideas, and parallel literary devices or peculiarities even occur in the works of authors belonging to different ages and

to different countries. So this argument of similar ideas, and of similar grammatical and literary peculiarities is not sound, especially when we find that the style of Bhāsa is widely different from the style of Priyadarśikā and its sister plays. The style of Bhāsa is crude and is not elegant or graceful; while the style of Ratnāvalī and its sister plays is refined and graceful. The plays of Bhāsa evidently belong to a more distant age. The similarity of ideas &c. can be explained on the ground that the author of Ratnāvalī and the two plays might have read Bhāsa's plays, as he did Kālidāsa also, and tried to imitate him in certain points. So this theory about Bhāsa's authorship of the three plays in question, is also untenable. See also our *Introd. to the Ratnāvalī.*

We have thus disposed of all the theories about the authorship of the three plays, Priyadarsikā, Ratnāvalī, and Nāgānand. We have also examined the internal as well as the external evidence that is available to us and we are led to the irresistible conclusion that Shri Harsha of Kanauj, who reigned from 606–648 A. D., is the author of Ratnāvalī and the other two plays.

(3) HARSHA AS A POET AND DRAMATIST.

Harshās merits as a poet and dramatist are certainly great. But he can be placed only in the second class among Sanskrit authors. Like many other playwrights he does not show originality in the invention of the plots of his dramas nor great skill or delicacy in the portraiture of character. But he shows considerable skill in the creation of incidents and situations necessary for dramatic effect* He has neither the imagination, the fancy and the grace of Kālidāsa, nor Bhavabhūti's loftiness of thought and depth and force of passion. As a dramatic artist and master of the language also he is inferior to either of them. But he has the great merit of simplicity of expression and thought. His style is free from the artificiality, overstraining of words, exaggeration of thought and sentiment, which characterise later Sanskrit literature. His Sanskrit is elegant and precise and his use of figures of speech and thought, is on the whole restrained and in good taste. Coming as he does after Kālidāsa

* See *infra*. our remarks on the source of the plot

garment and cries out to Indīvarikā for help Indīvarikā was at some distance away from her. So Vasantaka advises the King to run to her rescue The King does so and gets an opportunity of embracing her. But instead of remaining silent he addresses her in a flattering stanza A'ranyikā, who supposed that she had been helped by Indīvarikā, is startled to find that her rescuer is king Vatsa. She is, however, glad to find that it was he to whom her father had promised her in marriage. She, however, calls to Indīvarikā in alarm and when the latter comes the King has to go away and hide himself. Āranyikā departs with her companion, with a sad heart, smitten with love The king too departs, full of deep longing and anxious to meet again the object of his new love

Act III —We learn from the monologue of a female attendant named Manoramā that a little play composed by Sāmkrtyāyanī, a learned friend of Queen Vāsavadattā, is to be performed for the amusement of the Queen The play represented an episode in the courtship of Queen Vāsavadatta and King Vatsarāja A'ranyikā is to play the part of Queen Vāsavadattā and the Queen's attendant, Manoramā, is to appear in the role of King Vatsa Manoramā while searching for A'ranyikā in the garden finds her in her love-sick condition She overhears A'ranyikā lamenting her hopeless passion for the King Manoramā tries to cheer her up At this very moment the Vidūshaka arrives there in search of A'ranyikā by the King's command The two maidens overhear the King's confidant and learn of the King's passion for A'ranyikā In the conversation that follows between the Vidushaka and Manoramā, the latter whispers to him a device for bringing about the meeting of the lovers Next comes the scene of the Mimic play It is to be performed in the playhouse attached to the palace The Queen with her attendants and Sāmkrtyāyanī comes to witness the play A'ranyikā appears in the role of the Queen But Manoramā does not play the part of the King For according to the device made known to the King through his companion, it is arranged that the King shall play his own part instead of Manoramā's playing it. The King then enters secretly and begins to act his part in the Mimic play. In playing his part he makes advances to

Araṇyikā in such a manner as to rouse the suspicion of the Queen. The Queen rises from her seat in a fit of displeasure unable any longer to witness acting of that kind and goes out. She finds Vasantaka who has been asleep in the adjoining room. Thinking that the King may also be there, she rouses him, when he reveals the truth in his drowsiness. The Queen thus comes to know the whole trick and in her anger breaks up the play. She then orders both A'raṇyikā and Vasantaka to be imprisoned and departs without listening to the apology of the King.

Act IV.—Manoramā enters and is sorely grieved to see that A'rṇyikā has still been kept confined by the relentless Queen. The poor girls she says is in deep despair, not because of the hardships of the prison, but because she is not able to see the King. Just then Kāñchanmālā, the Queen's attendant, enters and informs Manoramā that the Queen has been in deep distress since she received a letter from her mother, Aṅgāravatī, informing her that King Dṛdhavarman, husband of her mother's sister, has been held a captive for more than a year by the Kalinga King, and taunting her for King Vatsa's not having lifted a finger to rescue him. In the next scene Vāsavadattā appears, seated in the ivory-tower of the palace, attended by Sāṁkṛtyāyanī. The latter tries to comfort the sorrowful Vāsavadattā, assuring her of the faithful affection of the king. At this time the King enters with the Vidūshaka, talking about the means of conciliating the Queen and setting A'raṇyikā free from her captivity. He approaches Vāsavadattā and tries to appease her. Being informed by Sāṁkṛtyāyanī of the real cause of the Queen's sorrow, the king informs her of the expedition sent by him against the Kalinga king and how the latter's armies have been defeated and how he expects shortly to hear of the complete overthrow and destruction of Kalinga. At this moment Vijayasena, the victorious general, and the chamberlain of Dṛdhavarman are announced. The chamberlain informs the king how Vijayasena defeated and slew the accursed king of Kalinga in battle and restored his master Dṛdhavarman to his kingdom. He then narrates how Dṛdhavarman's daughter Priyadarśikā is lost and no trace of her can be found. At this moment Manoramā hurriedly enters with the sad news that A'raṇyikā has drunk poison. On hearing this Vāsavadattā is smitten with penitence

and at once orders her to be brought before the king who with his knowledge of magic spells, will save her life Aranyikâ is then brought on the stage in a dying condition The Chamberlain recognizes her and tells Vâsavadattâ that she is the lost Priyadarsika the daughter of his master, king Drdhavarman King Vatsa repeats his magic formulas which counteract the effect of the poison and Aranyikâ is gradually restored to life Vâsavadattâ is delighted to find that Aranyika, who is no other than her cousin Priyadarsika, also called Priyadarsanâ is restored to life She then places her cousin's hand in the hand of the King to and eats that she is his lawful wife, in accordance with the promise of Drdhavarman The play thus ends happily with the customary benedictory stanza, *praying for universal pea e prosperity* and contentment

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(2) The Sources of the Plot of the Play

The plot of the Priyadarsikâ, in its general outline, is derived from the semi legendary life of King Udayana as given in the Brhatkathâ of Gunâdhya The story of the loves of Udayana, king of Kausâmî also called Vatsarâja, and Vâsavadatta and of his romantic adventures, seems to have been exceedingly popular in ancient India judging from the fact that it has been referred to and turned to literary account by many Sanskrit poets It is referred to by Kalidasa in his Meghaduta — प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान् and प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे and by Sudraka in his Mrichchakatika —यौगन्धरायण इवोदयनस्य राज्ञः Bhâsa, one of the earlier poets, has taken the love intrigues of Udayana for the theme of two of his plays—स्वप्नवासवदत्त and प्रतिज्ञायौगन्धरायण Subandhu in his well-known Vâsavadatta deals with the adventures of Udayana in the acquisition of Vâsavadattâ In the कथासरित्सागर of सोमदेवभट्ट who lived in the 11th century, the story of उदयन is related at length Udayana was the son of Sahasrânika (see note on Vatsarâja p 3) Sahasrânika married Mrgâvatî the daughter of Krtavarman king of Ayodhyâ When Mrgâvati was pregnant she had a desire to bathe in a pond of blood water While bathing she was snatched away by a bird of the race of Garuda and left on the Rising mountain A young sage saw her there lamenting and took her to

the hermitage of the sage Ja'madagnya. There she gave birth to her son, Udayana, who was taken care of by Jámadagnya there. Udayana while still a boy, once rescued the serpent Vasunemi, the elder brother of Vāsuki, from a snake-charmer. The serpent, in gratitude, took Udayana to Pa'tala and bestowed upon him a lute and some unfading garlands and brought him back to Jámadagnya's hermitage. Udayana after his accession to the throne indulged too much in hunting, especially in taming wild elephants by the music of his lute Ghosavati. He set his heart upon marrying Vásavadattá, daughter of the powerful king चण्डमहासेन (also called प्रद्योत) of Ujjain and his queen Angáravati. Chanda also wished to bestow his daughter in marriage on Vatsa. But the enmity between the two kings prevented such a union, by negotiations. Afterwards चण्डमहासेन had Udayana seized and brought captive by a stratagem to Ujjain. He was kindly treated and ordered to teach music to Vásavadattá Thus Udayana had an opportunity of making love to Vásavadattá. But he was a prisoner all the same. His astute minister यौगंधरायण contrived a plan of rescuing his royal master and one night Udayana fled away with Vásavadattá who had been won over to him without her father' knowledge, and safely came to Kaus'ambí. In the बृहत्कथामञ्जरी of Kshemendra, written also in the eleventh century, the story of Udayana occurs and differs little from that related in the Kathásaritságara. The only variation is that young Udayana was taken to Pa'tala by the serpent whom he had rescued and there he married a Na'ga-damsel (नागकन्या) and obtained the lute Ghoshavatí.

Now the episode in Udayana's courtship of Vásavadattá, which is dramatised in the Embryo—Act, agrees with what is related in the Kathá.; but the episode which forms the theme of the present play, *viz.* the love of Udayana and A'ranyiká, a captive princess, the daughter of the forest King Vindhyaketu, is not mentioned in the story of Udayana as related in the कथासरित्सागर. But the love intrigue of Udayana with a captive princess, Bandhumatí, which is briefly mentioned in the कथासरित्सागर, resembles the plot of the Priyadarsiká. We quote from the कथासरित्सागर the following passage relating to Bandhumatî :—

किंच बन्धुमतीं नाम राजपुत्रीं भुजार्जिताम् ।
गोपालकेन प्रहितां कन्यां देव्या उपायनम् ॥

तथा सञ्ज्ञालिकेत्येव नाम्नान्येनैव गोपिताम् ।
अपरामिव लावण्यजलधेरुद्गतां श्रियम् ॥

वसन्तकसहायः सन्दृष्ट्वोद्याने लतागृहे ।
गान्धर्वविधिना गुप्तमुपयेमे स भूपतिः ॥

तच्च वासवदत्ताथ ददर्श निभृतस्थिता ।
चुकोप च बद्ध्वा च सा निनाय वसन्तकम् ॥

ततः प्रव्राजिकां तस्याः सखीं पितृकुलागताम् ।
स सांकृत्यायनीं नाम शरणं शिश्रिये नृपः ॥

सा तां प्रसाद्य महिषीं तया सैव कृतार्पिता ।
ददौ बन्धुमतीं राज्ञे पेशलं हि सतीमनः ॥

ततस्तं बन्धनाद्देवी सा मुमोच वसन्तकम् ।
स चागत्याग्रतो राज्ञो हसन्निव जगाद ताम् ॥*

(Kathâsaritsâgara II 6 67-73)

But neither the कथासरित्सागर nor the बृहत्कथामञ्जरी can be the source from which Harsha derived his plot of the *Priyadarsika*, since these two works, which are professedly abridgements of the बृहत्कथा, were written in the eleventh century, while our author lived in the 7th century Moreover we know that the story of उदयन was known to old writers like कालिदास and सुबन्धु and even to more ancient writers like Sudraka and *Bhasa* The source *from* which *all* these authors derived their knowledge of the history of Udayana Vatsarâja must, therefore, have been an ancient work, called बृहत्कथा, composed by गुणाढ्य who lived about the 1st century A D This बृहत्कथा or the large collection of stories was written in the पैशाची language (a low Prâkrit dialect) and consisted of one *lakh* of verses This great work was the inexhaustible storehouse of stories, from which many Sanskrit writers like Bhâsa, Kâlidas, Bâna, Shri Harsha, Bhavabhûti and others, derived the plots of their works *The original बृहत्कथा is not available at present but we have* two excellent summaries of it, the बृहत्कथामञ्जरी *by* क्षेमेन्द्र and the कथासरित्सागर by सोमदेव, which we *have* mentioned

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*The King in the passage is Udayana, the sovereign of the Vatsas the Queen is his consort Vâsavadattâ Gopâlaka is her brother and Vasantaka is the King's merry companion

above*. The story of Bandhumatī resembles that of Priya-dars'ikā, as the student can see from the passage from the कथासरित्सागर quoted above, the names उदयन, वत्सराज, वसन्तक, वासवदत्ता and साङ्कृत्यायनी, being common to both. Hence we conclude that Harsha took for his basis the meagre story of Bandhumatī, perhaps written in greater detail in the बृहत्कथा, and worked it up into the present charming play.

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(3) Time Analysis of the Play.

The action of the Priyadarśikā covers a period of a little over a year, from the autumn (शरद्) of one year to the autumn of another. For we are told in the *Viṣhkambhaka* of the first Act by the chamberlain of Dṛḍhavarman, the king of the Anga country, that his master was already a captive of the king of Kalinga; and from the closing speech of the same chamberlain we learn that the season of the year is autumn; *for he speaks of the uncommon severity of the* autumnal heat and of the sun having passed from the zodiacal sign virgo to libra. From this we know that the month was A'śvina, in which generally the sun is in libra. And we learn from the message sent by the Queen Angāravatī to her daughter Vāsavadattā (see p. 46) some days after the events of the third act which happened on the full moon-day of Aśvina that it was more than a year since Dṛdhavarman was taken a captive. So the action of the play spreads over a period of a year and a few days more.

Act I. It is not possible exactly to fix the time of the action of the 1st Act. It begins in the forenoon of some day in the month of A'śvina some two hours before noon as the Act closes at mid-day (see Śl. 12). The King is introduced as holding conversation with his companion Vasantaka some day after his escape from prison and return

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* There is also a third and a more faithful abridgement, which is also earlier, of the Bṛhatkathā, known as the Bṛhatkathāśloka-sangraha, by one, Buddhasvāmin. It is, however, incomplete, only 28 cantos being extant. In this also the events connected with the birth and early years of Udayana are narrated including his visits to the city of the Serpents and his acquisition there of the magic lute, Ghoshavatī and of the art of taming elephants Col U. Ed. Introd. pp lxx, lxxi.

to Kausambî with Vâsavadattâ We learn from this conversation that Vatsarâja was incensed when he heard that Drdhavarman was taken prisoner and kept in custody by the King of Kalinga. So the news of Drhavarman's captivity must have reached Kaus'ambî by the time the Kanchukî in the Vishkambhaka reaches Vindhyaketu's capital. Again in the same scene when Vijayasena narrates the account of his conquest and utter destruction of Vindhyaketu, we are told that he reached the abode of Vindhyaketu after a forced march of three days and that the attack was made at day-break. And we know from the speech of the Kanchukî in the Vis'kambhaka that all was over by the time he returned to Vindyaketu's place from Agastya-tirtha where he had gone to bathe and that no trace of the attackers was found. So it follows that the battle was of short duration and Vijayasena, had left the place by or shortly after noon.; for when the Kanchukî arrived on the scene the sun was still very hot. Now Vijayasena must have taken at least three days to return to Kaus'ambî, so that he must have reched it on the seventh day from his starting from it. So the events mentioned in the Viskambhaka, *viz.* Vindhyaketu's destruction, the loss of the princess and the Chamberlain's resolve to go back to his captive master, must have taken place four days before the events of the first act.

Act II An interval of at least one year (or more) separates the events of the first Act from those of the second; and for the following reasons. (1) It is clearly said in the *Praves'aka* of the fourth Act that Drdhavarman was in custody for more than one year, and this interval can only be placed *between the first two Acts, as the third and the fourth* Acts follow pretty closely upon the second. (2) From the conversation between Indîvarikâ and A'ranyikâ we learn that a great intimacy had grown up between them. Again from the same conversation we further learn of the Queen's intention to inform the King that A'ranyikâ had reached marriageable age, in accordance with his own bidding that he should be reminded when she reached that age. *And in the* same scene when the King sees A'ranyikâ and discovers that she is Vindyaketu's daughter he exclaims—" Oh we have long been robbed " All this points to a long interval. (3) From the King's description of the beautiful scene presented by the

garden attached to the Dhárágrha and the tank in it, it is clear that autumn had just set in; and that can be the autumn of *the next year. The time of action of the second Act* therefore, is some day in A'svina, as is evident also from the Queen's observing a fast in honour of the great sage Agastya and her intention to give a Svastiváyana on that occasion which is done after Bhádrapada, (see p. 24 and com. thereon,) and the events mentioned therein take place late in the afternoon, as it is sunset when the King *retires* to his palace after his unexpected meeting with A'raṇyiká.

Act III—opens with the entrance of Manoramá, rather late in the afternoon of the full-moon-day of A'svina. For in her speech Manoramá tells us that the remaining portion of the play composed by Sâmkrtyáyani is to be acted before the Queen on the Kaumudi festival, which falls on the fifteenth day of A's'vina, and that her friend A'raṇyiká being absent-minded committed a mistake in her acting on the day. *A'raṇyiká then enters and appears from her conversation with* her confidante Manoramá to have been deeply affected with love for the King and pining for his company day and night. And from the lips of the Vidúshaka who enters next we learn that the King also is love-sick, passes *his* nights *sleeplessly* and finds pleasure in nothing but devising means to obtain a sight of A'rnyika'. This shows that we must allow a period of five or six days at least to intervene between the second and the third Acts to account for the deep impression made on the minds of the lovers by each other's sight at their first meeting. When Manoramá sees Vasantaka and learns from him how helpless his friend was on account of her friend A'raṇyiká, she tells him how their meeting was to be brought about that very night when the acting was to be performed before the Queen. Vidúshaka then leaves her, and she starts to go to the play-house with A'raṇyiká, and by the time they enter it, the twilight is already past (अतिक्रान्ता खलु सन्ध्या p. 31). So the action of the third Act begins late in the afternoon of the day and ends when it is bed time, after the breaking up of the Mimic play, by the Queen. See p. 44, King's speech.

Act IV. A few days' interval separates the fourth Act from the third. For in the opening speech of Manoramá she complains of the Queen's long continued anger and of the hardships of confinement to which her friend has been subjected.

This shows that *A'ranyikâ* was in prison for some days Again from the conversation between Sâmkrityâyanî and Vâsavadattâ we learn that the A'ranyikâ-love affair was a recent event And *Vidûshaka's* humorous suggestion to the King to observe a month's fast to gain the Queen's favour and his words farther on [illegible] p 40, show that not many days, even a week could have elapsed after the events of the 3rd Act So the interval separating the third from the fourth Act must be a very short one But we have no means of determining the exact hour of the day when the action of the fourth Act begins It lasts for a period of about three hours

(d) GEOGRAPHY OF THE PLAY

See Notes p 40

(e) TECHNICAL REMARKS

It will be easily seen that the Priyadarsikâ does not closely *follow* the various canons found in the Sans treatises on dramaturgy, such as the Dasarupaka and the Sâhityadarpana, as the *Ratnâvalî does* The Sandhis are not elaborated and well proportioned The Sringârarasa, the main sentiment of the play, is not well developed in its two parts विप्रलम्भ and सम्भोग. In this respect the Mâl is far superior to it In it the king's passion (अनुराग) which is compared to a plant is gradually *developed as declared by the poet himself* in the words बद्धमूल , लब्धपरभाग , मुकुलित (कुसुमित,) and फलित , see IV. 1 A detailed description of the Sandhis and their *angas* is not attempted here as it is not of much use to the junior students As a Nâtikâ the Priya conforms to the rules of dramaturgy on broad lines As regards the three chief requisites, the वस्तु is प्रख्यात as the story of Udayana and Vâsavadattâ was popular at the time the play was written The Netâ or hero is धीरललित (see *ante* p 9) The Heroine belongs to the variety known as मुग्धा (defined as मुग्धा नववयःकामा रतौ वामा मृदुः क्रुधि । Das, II II 16). The chief sentiment is शृङ्गार or love There is an occasional infusion of *Karuna as in the lament of A'ranyikâ* (see pp. 15,24) and when she drinks poison, in order to put an end to her miserable existence (see p. 54) There is also a slight tinge of the हास्यरस as when the Vidu says एते खलु राजानो

दैस्यापि मन्त्र्यन्ते (p 38), or advises the King saying मासोपवासं कृत्वा &c. (p. 48). As regards the *denouement* and the general setting the play opens with the usual नान्दी. The प्रस्तावना is not in its usual style but rather on the model of Bhâsa, as no other character than the Sûtradhâra is introduced in it. In it the Sûtra. informs the audience of the name of the author, the title of the play and the occasion of its performance. Then there is a Viskambhaka in which the chamberlain of Dṛdhavarman, King of the Anga country, briefly narrates the part of the story, a knowledge of which is necessary for the understanding of the events related in the play. The Bija or seed is also cast when the Kanch. says—येन साऽपि राजपुत्री यथा कथंचिद्वत्सराजायोपनीय &c. (see p. 4). The Mukhasandhi begins where the King commits A'ranyikâ to the care of Vâsavadattâ and terminates with the close of the 2nd Act. The Bija germinates and sprouts up when the King sees A'ranyikâ (p. 18) and afterwards clasps her at the neck (p. 20). The प्रति-मुखसन्धि begins with the 3rd Act (see com.) wherein we have the गर्भसन्धि also. In the प्रति० there is यत्न for the attainment of the Phala or the final object; but to have it further postponed the poet has used the device of a गर्भनाटक,* which brings to light the King's intrigue and thus hinders the progress of love. In the fourth Act which is introduced by a Pravesaka, we have the अवमर्श and the निर्वहण Sandhis fused together, wherein the final object is attained; and the play closes with the usual Bharatavâkya.

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(0) Critical remarks on Harsha's three plays.

Of the three plays of Harsha, the Ratnâvali and the Priyadars'ikâ have the same subject-matter, *i. e.*, the love intrigue of King Vatsa. Four characters are common to both of these plays, namely, King Vatsa, Queen Vâsavadattâ, her attendant Kanchanamala and the Vidushaka Vasantaka Rumanvat, the usual general of the King's army is mentioned

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*गर्भनाटक also called गर्भाङ्क (An act containing a play in it) is defined as—अङ्कोदरप्रविष्टो यो रङ्गद्वारामुखादिमान् । अङ्कोऽपरः स गर्भाङ्कः सबीजः फलवानपि ॥ Sah. D. VI. 20 'A Secondary Act, incorporated into a principal Act and having the characteristics of a play in brief, such as its preliminaries, introduction, its Bija and its final end, is called a गर्भाङ्क. This device has been used by Bhavabhûti in his Uttar., Act VII and by Râjas'ekhara in his Bâlarâmâyana.

Ratná similar schemes are devised for the meeting of the lovers by Vasantaka and a maid servant Other similar episodes in the fourh Act of both the plays are the imprisonment of Vasantaka and of the princesses and their rescue by the king, in one case from poison and in the other from fire, and the final sanction of the Queen to the marriage of the Heroine of each play with the Hero Other minor similarities are pointed out in the notes

The *Priyadarśikā, however, bears a closer resemblance* to the Mālavikāgnimitra of Kálidása in the general outline of its plot, both being based on the story of Bandhumatī (see *supra* p xxv) Thus the hand of the Princess Priya is promised to king Vatsa by her father while in the Mál an alliance is sought with king Agnimitra by Mādhavasena by giving him in marriage his sister Ma'aviká Both Mādhav sena and Dṛḍhavarman, Priy's father, are taken prisoners by rival kings and both are finally rescued by the Heroes of the two dramas Mādhavasena's minister tries to bring Mál to king Agnimitra, while it is Dṛḍh s chamberlain who tries to bring Priya to king Vatsa Both meet with accidents the heroine of the Mál is brought by Virasena, the keeper of a border fort and given in charge of Dhárini, Agnimitra's Queen, while Priya is brought by Vijayasena, the victorious commander of the army of Vatsa, to his master, who in his turn orders her to be committed to the care of his queen Vásavadattā Both the Heroines are taught dancing, singing &c, and both are accidentally seen by the respective Kings, and love springs up between the heroes and the heroines of the two plays To bring about the meeting of the two lovers the mimic play is arranged in the Priy, while a dancing exhibition is arranged in the Mál Mālavika is seen with her attendent in a garden by the King and his confidant and so is A'raṇyiká in the Priyadarsiká We have Kausikī the sister of Mádhavasena's minister, in the role of a religious lady, appearing as a friend of the Queen in the Mál, and so we have Sāmkṛtyāyani in the third and fourth Acts of the Priy The Vidu's careless talk in sleep in the Mal betrays Mālavika's meeting with the King, while Vasantaka's talk in sleep during the course of the Mimic play brings to light the ruse used for bringing about A'raṇyiká's meeting with the King in the Priy. The magic use of the ring bearing a snake

figure which counteracts the effect of poison in the case of the Vidu who feigns to be bitten by a serpent in the fourth Act of the Mâl. has its reflex in the King's counteracting the effect of poison on A'ranyikâ by means of a charm. And finally we have the true identity of Mâl. revealed in the Mâl. in the last Act as that of A'ranyikâ in the present play. The similarities of ideas, expressions &c, found between the Priy. and the Nâgânanda we have pointed out in the notes.

The *Nâgânanda* is a Nâtaka in five Acts and stands on a higher plane than the other two plays which are mere court-comedies. The play is of a unique type, since it depicts the grandeur of self-sacrifice in human life. As Dr. Keith remarks, " Harsha here rises to the task of depicting the emotions of self-sacrifice, charity, magnanimity, and resolution in the face of death " The Hero, Jimútavâhana, penetrated with the ideals of Buddhism, is convinced that to sacrifice oneself for the good of others is the highest duty. He has accepted the doctrine of non-violence and adheres to it so firmly that he will not make war even upon his enemy who has deprived him of his kingdom. When his friend and brother-in-law, Mitrāvasu, assures him of an easy victory over his enemy and the consequent restoration of his kingdom to him, Jimutavāhana replies :—

स्वशरीरमपि परार्थे य खलु दद्यामयाचित: कृपया ।
राज्यस्य कृते स कथं प्राणिवधक्रौर्यमनुमन्ये ॥

' I will give my own life for the sake of another in compassion unasked; how then can I consent to the cruel slaughter of men merely for winning a kingdom. " Here Harsha reveals himself in uttering these sentiments Harsha who had been once the hero of hundred battles and who by his brilliant victories over his enemies had become the Paramount Lord in Hindustan, was in the last part of his life a staunch follower of the Buddhishtic doctrine of non-violence (अहिंसा).

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(7) The principal characters on the play.

Vatsarā'ja (The Hero).

The Hero of the play Priyadarsikâ, Vatsarâja a king of Kausâmbî, has many charming legends and stories woven round his name. It seems that his life full of romantic adventures, made a deep impression on the popular mind in old

days, as is clear from the remark *in the* प्रस्तावना *of the play*, "लोके हारि च वत्सराजचरितं." Hence there are no references to his great deeds in this play save one adventure, [illegible], his escape from his captivity, in which he was kept by the powerful *monarch, Mahasena Pradyota*, of Avanti, and his carrying off the latter's daughter and making her his Queen. And since the poet chose to write a Nâtikâ it was not his object also to present his hero in any *of the serious aspects of his character*. Bound by the hard and fast rules of Sans. Dramaturgy he has cast his characters in the conventional mould. He has taken care to show his hero in the enjoyment of courtly life, *the stirring events of his* public life having already won for him great popularity. We cannot, therefore, compare him with Agnimitra, the hero of the Malavikâgnimitra. But comparatively speaking the character of Vatsa is not so well developed in this play as it is in the Ratnavali. He belongs to the class of heroes called धीरललित,—'Firm, gay, and tender-hearted.' He is courteous and affectionate to his Queen while *engaged* in a new love adventure. As soon as he *sees* a charming young maiden, he falls in love with her and thinks of nothing but meeting her again and making love to her. *He is helped in his love intrigue by* his companion, the Vidushaka, and Manoramâ an attendant of the Queen. In the Mimic play in which by a cunning device he is given an opportunity of meeting Aranyakâ, he proceeds to act towards her in such an ardent manner that he rouses the suspicion of his queen Vâsavadatta. When the Queen knows the whole truth and breaks up the play in anger, he apologises to her in all *humility and even falls at her feet*. Though *his* Queen does not accept his apology or relent, he tries his utmost to conciliate her. And when the Queen knowing that Aranyakâ is her cousin *Priyadarsika*, places the latter's hand in the King's hand, he with delicacy withdraws his hand saying that he is satisfied that his Queen is reconciled. One noble trait of his character, however is brought out when he *appreciates the valour of his fallen enemy* and ungrudgingly bestows praise on him in the words—शोभितं विन्ध्यकेतुना। साधु विन्ध्यकेतो साधु। सत्पुरुषोचितं मार्गमनुगच्छता यशसैव जीविता एव वयं विन्ध्यकेतोर्मरणेन (Act I)

XXXVII·

A'RANYIKA' OR PRIYADARS'IKA'.

Priyadarsikā is the Heroine of the play, as the very name of the play clearly shows it. She is called आरण्यिका up to the time of the *denouement*, because she was found in a forest. Priyadars'ikā is a colourless character, possessing no striking intellectual or moral qualities. She belongs to the variety of heroines known as मुग्धा, who is defined as—'मुग्धा नववयःकामा रतौ वामा मृदुः क्रुधि' ; She is represented as a young maiden of rare beauty. As soon as the King catches sight of her he bursts into a panegyric of her beauty ' पातालाद्भुवनावलोकनधिया किं नागकन्योत्थिता । &c. (Act II. 6). When she sees the King she falls in love with him and remarks that her father was right in promising her to him, thus preferring him to other suitors (अयं स महाराजः । यस्याहं तातेन दत्ता । स्थाने खलु तातस्य पक्षपातः ।). She *is extremely timid and sensitive. She laments that her* passion is hopeless and will never find its fulfilment. She therefore longs for death that would relieve her of her sorrow- सर्वथा मरणं वर्जयित्वा कुतः मे हृदयस्य अन्या निर्वृतिः । Fortunately she is cheered up and helped by her friend मनोरमा. But she gives way to sorrow and despondency to such an extent that she actually takes poison. Thus Priyadarśikā evinces none of those *qualities which constitute a great character. There is, how-*ever, one admirable trait in her character also. She does not reveal her identity to the last, even to her confidante Manoramā and this speaks highly for her keen sense of family honour.

VA'SAVADATTA'.

Vāsavadattā is the chief Queen, elderly and majestic Her *love for her lord is sincere* and *deep* and her *jealousy proceeds* from her true deep love. In the Mimic play, when the King makes love to A'ranyikā, playing the part of the Queen, with great ardour, her suspicion is aroused. And when she learns the truth from the lips of the Vidushaka, who gave out the secret in his drowsiness, she breaks up the play in anger and orders both A'ranyikā and the Vidūshaka to be imprisoned as being accomplices in the plot. She spurns the conilciation and prostration of the king. She is truly a मानिनी (a proud self-respecting woman). She keeps Aranyikā for a pretty long time in prison. She is not easily appeased. When, however, *she learns that A'ranyikā has taken poison, she is at once* struck with penitence and immediately orders her to be

brought into the presence of the King, who is an expert in the *treatment of poisons and magic formulas, for being restored to life*. She is an affectionate niece, for we see her plunged in deep grief at the news of the long imprisonment of her *aunt's husband* (*Act IV*). The nobility of her mind is seen when she gladly bestows the hand of Araṇyikā, whom she now knows to be her cousin, Priyadarśikā, on the King in fulfilment of her father's promise. In fact the picture of the Queen drawn here, though not so magnificent as that of *Dhāriṇī in the Māl* (*see V 19*) *is quite in keeping* with the requirements of a Nāṭikā.

The Vidūshaka

The Vidūshaka is a boon companion of the King who amuses him in his lonely hours. He is a Brāhmaṇa but without learning, great wit or wisdom. He is greedy and ever eager to receive gifts. He excites laughter by his appearance, quaint remarks and movements. He helps the King in his *love intrigue*. *When Araṇyikā is attacked by bees* and covering her face with a mantle calls to her friend for help, he cleverly advises the King to run to her rescue silently so that she may clasp him mistaking him for her friend. He is an accomplice in the scheme by which the King gets an opportunity of meeting and making love to Araṇyikā in the Mimic play. But he is light headed and gives out the truth of the whole plot in his drowsy condition. He, however, *sometimes makes very clever and appropriate remarks*. When the chamberlain of Dṛḍhavarman informs the King that the Kaliṅg king was killed and Dṛḍhavarman restored to his throne, the Vidushaka says in the hearing of the queen, इद्दशे अभ्युदये अस्मिन् राजकुले एतत् करणीयम्। (राजानं निर्दिश्य वीणावादन पाटवम्) इदृशा (आत्मनो यज्ञोपवीतं दर्शयन्) ब्राह्मणस्य सत्कारः, (आरण्यिकां दर्शयित्वा) स्वयं धनमोक्ष इति। When the King succeeds in restoring Araṇyikā to consciousness, the Vidushaka again significantly reminds the Queen, "भवति वैद्यस्य पारितोषिकं विस्मृतम्।

DRAMATIS PERSONAE.

—:o:—

MALES.

सूत्रधारः—The stage manager.
वत्सराजः (उदयनः)—The Hero, king of Kauśâmbî.
विदूषकः (वसन्तकः)—A Brâhmaṇa, the Hero's companion and confidant.
रुमण्वत्—Minister of Vatsarâja.
विजयसेन :—The commander of the army of Vatsarâja.
विनयवसु :—The chamberlain of Dṛdhavardman.

FEMALES.

आरण्यिका—(Whose real name is प्रियदर्शिका, also called प्रियदर्शना) The Heroine, daughter of king Drdhavarman.
वासवदत्ता—The Queen, wife of Vatsarâja and daughter of Mahâsena (also called Pradyota), king of Ujjain.
काञ्चनमाला—An attendant-maid of the Queen
मनोरमा—A maid-servant, confidante of A'ranyikâ.
इन्दीवरिका—A maid-servant of the Queen.
प्रतीहारी (यशोधरा)—The female door-keeper or portress of Vatsarâja
सांकृत्यायनी—An elderly holy lady, associate of Vâsavadattâ.

PERSONS &c. MENTIONED.

यौगन्धरायण :—The chief minister of Vatsarâja.
दृढवर्मन्—King of the Anga country and father of the Heroine.
A bard, and Retinue of Vâsavadattâ.

SCENE.

Praveśaka of Act I.—some part of the Vindhya forest.
Rest of the Play—Kauśâmbî, the capital city of Udayana.

भूमिका ।

यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरो
भासो हासः कविकुलगुरुः कालिदासो विलासः ।
हर्षो हर्षो हृदयवसतिः पञ्चबाणस्तु बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥

—जयदेवस्य ।

इह खलु सकलविद्याकलाकलापादिपीठेऽस्मिन्भारते वर्षे निजयशःसुरभीकृतदिगन्तरालाः प्रतिभाशालिनः परश्शताः कवीश्वरा भासकालिदासादयः स्वकृत्याभरणैर्वसुधां मण्डयन्ति स्म । तेषां च केचन प्रबन्धप्रमोदितरसिकमण्डलाः शब्दसर्गनिर्जितोर्जितयशसश्च त्रिदशधुरीणाः प्रतापसंतापितारिचक्रा चक्रेऽव्याजवैभवमुत्पादयन्तश्चक्रवर्तिनो राजानोऽभूवन्निरवद्यो नवनवकाव्यनिर्माणचातुरी निधेः । श्रीसरस्वत्योः समानविशुद्धाभिमानयोरभ्येकसंस्थाने कस्य हि सहृदयस्य चेतः पुलकितं प्रमोदनिर्भरं च न कुर्यात् । एतेषु श्रीमच्छूद्रकयशोवर्मश्रीमद्भोजादिषु कविनृपेष्वग्रेसरीभूतः श्रीहर्षाभिधः स्थानेश्वरेश्वरः चक्रवर्तिश्रीहर्षवर्धनाख्यया पुरातत्त्वविद्भिरुल्लिख्यमानकीर्तिः [illegible] प्राग्भारतभूमण्डलं प्रशशास । यस्य च प्रियदर्शिका—रत्नावली—नागानन्दनामाख्यं रूपकत्रयमद्य यावदविकलं स्वकल्पसहृदयेनात्मनो निर्मातुर्धैर्यार्यनामतरं प्रत्याख्यापयदधिकतरां दृशं संदर्भसमाटकनिबन्धेषु गुणानुरूप्यादरीयर्ति । यस्य चैकस्य गभीरो गद्यकविचूडामणिपदवीमारूढः कादम्बर्याः प्रणेता श्रीमद्बाणः स्वस्वामिनः हर्षस्य यदान्यस्य विस्तरस्योदात्तचरित्रस्य चरितमाख्यायिकारूपेण गुम्फितवानद्भुतं निबन्धम् । सोऽयं चित्तचमत्कारी हर्षचरिताख्यो गद्यबन्ध एव श्रीहर्षनृपतेरैतिहासिकदिशि प्रधानतया सहायतां समुपगच्छति प्राचीनानामितिहासामिति सुविदितमेव सुधियाम् । केचित्तु नव्यशिक्षिता नागानन्दादिरूपकत्रयं न श्रीहर्षवर्धननृपतेः कि■ कस्याप्यपरस्य तदाश्रितस्य कवेरिति मन्यमानाः महद्विप्रतिपद्यन्ते । तेऽपि भिन्नभिन्नमतास्सन्तो महतीं विप्रतिपत्तिं । केचिद्धावकाभिधेयरूपकलक्षणः श्रीमतो भासस्य, अन्ये हर्षवर्धनाश्रितस्य विख्यातनाम्नश्च बाणस्य, अन्ये चोपरिनिर्दिष्टगद्यबन्धप्रणेतुः श्रीबाणस्य न कथंचिदपि तादृक्चरित्रस्य श्रीहर्षदेवस्य कृतिरिति नानाविधतर्कजालैः समर्थयमानाः कल्पयन्ति चेतः स्वमतम् । सोऽयं महोदयः ■ विपश्चितामद्यापि विवादास्पदः इति सविस्तरं विनिश्चयाय नात्र प्रसङ्गः प्रस्तूयते ।

श्रीमन्तो भवन्त्र भगवत्कालिदासादिमहाकवयः स्वकृतिषु वैदर्भीमेव रीतिमाश्रितवन्त इति सुप्रसिद्धमेव । सा च रीतिः श्रीदण्डिना काव्यादर्शे—"अनवद्यः धनञ्जयस्य ... " । वैदर्भ-

रीतिः कृतिनामुदेति सौभाग्यलाभप्रतिभूः पदानाम् ॥ " इति । प्रसादश्लेषमाधुर्यादिकाव्यगुणैर्द्विगुणीकृतसरसत्वमस्य प्रबन्धत्रये सर्वत्र समुल्लसतितराम् । पद्ये ह्यसमस्तपदप्रचुरप्रचाराद्गद्ये च सरलया सुस्पष्टया वाचो निबन्धनात्कविरयं भवभूत्यादिपश्चात्तनकव्यपेक्षया सुतरां संमानार्ह इति संमतमेव विपश्चिताम् ।

एतदीयप्रबन्धत्रये परस्परानुगुण्यगुणगणनक्रमेण **रत्नावली**समाख्या नाटिकैव शेखरीभूता । यदुक्तमिदं कुत्रचिदेतत् श्रीदामोदरगुप्त—" आश्लिष्टसंधिबन्धं सत्पात्रसुवर्णयोजितं सुतराम् । निपुणपरीक्षकदृष्टं राजति **रत्नावलीरत्नम्** ॥ " इति । तदपेक्षया **प्रियदर्शिका** अतीव न्यूनगुणा । **नागानन्दं** त्वस्य कवेः चरमैव कृतिर्भवेदिति तस्य शान्तरसप्रधानाद्दृश्यत्वरूपात्सुव्यक्तमेव । नाट्यदृष्ट्या गुणपर्यालोचने मध्यस्थतामारूढं च । प्रियदर्शिकाया नाटिकात्वेन शृङ्गार एवाङ्गी । अत्र नायकः सुविख्यातचरितो भरतो वृहत्कथादिषु वर्णितहारिवृत्तान्तो वत्सराज उदयनो नाम धीरललितः । तस्य च उज्जयिनीनृपतेर्महासेनस्य प्रद्योतेत्यपरनामधेयस्यात्मजा वासवदत्ता पत्नी यात्र देवीति शब्देन व्यवहृता । नायिका च दृढवर्मनाम्नो राज्ञो दुहिता प्रियदर्शिका यस्या अत्र आरण्यिकेतिनाम्ना व्यवहारः । सा च मुग्धा । रसोऽत्र प्रधानः शृङ्गार एवाङ्गी । इतिवृत्तं चास्या वृहत्कथावर्तिवत्सराजचरिते बन्धुमतीचरिते चोपजीव्योपनिबद्धम् । अस्यां च नाटिकायामुपवर्णितं कथावस्त्वङ्कानुक्रमतो विभज्य सारांशरूपेण अध्येतॄणां सुखावबोधायात्रोपनिबध्यते—

प्रथमाङ्के तावन्नान्दीपाठानन्तरं सूत्रधारभाषणे नाटिकाया अस्याः कर्तुर्नामनिर्देशावसरे न्यासः । ततो विष्कम्भके दृढवर्मनृपतेः कञ्चुकिनः प्रवेशस्तन्मुखेन पूर्ववृत्तस्य वस्तुनः किमपि निवेदनम् । तथा—अङ्गाधिपतिर्दृढवर्मा मया याच्यमानापि स्वदुहिता कथमनेन वत्सराजाय दत्तेति मत्सरानुशयेन कलिङ्गराजो यत्नान्न निवर्तते इति च लब्धरन्ध्रेण कलिङ्गराजेन सहसागत्य बलादवस्कन्द्य गाढप्रहारजर्जरीकृतो बन्धनं नीतः । तस्य तस्मिन्नवस्कन्दसंभ्रमे दिष्ट्या कथंचिद् दृष्टा तद्दुहिता प्रियदर्शिका 'अतःपरं मम स्वामिपुत्र्यां यथाधर्मं विहितो वत्सराजायोपनीय स्वामिनमनृणं करिष्यामीति मन्वानेव तदनुज्ञाविश्रामनाय दृढवर्मणो मित्रभावान्वितस्याटविकस्य नृपस्य विन्ध्यकेतोर्गृहे स्थापिता । स च कञ्चुकी नातिदूरस्थमगस्त्यतीर्थं स्नानार्थं गतः । यदा स निवृत्तस्तदा तत्स्थाने वैरिभिः सह विन्ध्यकेतुना स्मर्तव्यतां नीतमपश्यत् । ततः स्वामिनमेव गत्वा तत्पादपरिचर्यया जीवितं सफलयिष्यामीति सोऽपि निर्गतः । तदनन्तरं वत्सराजविदूषकयोः प्रवेशो वत्सराजेन भृत्यादीनामास्मन्पत्निचला निद्रा दृष्टा वासवदत्ता च श्रीरत्नमासादितमिति धन्यतरप्रसंगः । ततो विन्ध्यकेतोरपरि यद्दूत्यहानि विजयसेनस्य प्रेषितस्य न चाद्यापि कोऽपि तत्सकाशादागत इति चिन्तापराय राज्ञे प्रतीहारी प्रविश्य देव विजयसेनोऽमात्यश्च रुमण्वान्प्रतीहारभूमिमुपस्थिताविति न्यवेदयत् । प्रवेशं लब्धवन्तौ च तौ प्रविश्योपविष्टौ । कुशलप्रश्नानन्तरं विजयसेन कथय विन्ध्यकेतोर्वृत्तान्तं विस्तरतः श्रोतुमिच्छामीति राज्ञादिष्टो विजयसेनो यथाऽवादीत् प्रातरेव निर्गतो वत्सस्य तुमुलकलकलेन प्रतिबुद्धः विन्ध्यकेतुः वेगादेव विन्ध्यकंदरान्निर्गत्य नाथासं निहितात्मविषयसहायः सन् युयुधे यथा च निःशेषितप्रायाश्च

एक एव विमर्दिताधिकबलकोपवेगो दारुणतरं संप्रहारं कृत्वा शत्रुबलमितयमाकुलं कृत्वा शस्त्रप्रहारशतजर्जरितोरुवक्षा युधि निहतस्तथा सर्वमाभ्यत् । व्यशपयश्च देव सबन्धुपरिवारे हते विन्ध्यकेतौ शून्यीभूते तत्स्थाने हा तात हा मातः इति कृतकृपणप्रलापा विन्ध्यकेतोर्वंशमन्युपलब्धाभिजात्यानुरूपा कन्यका तद्दुहितेत्यस्माभिरानीता द्वारि तिष्ठति । तां प्रति देवः प्रमाणमिति । तत एतां वासवदत्तायै समर्पय । वक्तव्या च देवी भगिनीबुध्या त्वयेयं सर्वदा द्रष्टव्या विशिष्टकन्यकोचितं नृत्यगीतादि सर्वं शिक्षयितव्या चेति प्रतीहारीमादिदेश । वासवदत्तापि तामरण्याद्ध्येत्यारण्यिकाशब्देन व्यपदिष्टां स्वान्तःपुरेऽस्थापयत् । तदनन्तरं वैतालिकेनावेदितमध्याह्नसमयः स्नानार्थमुदति- ष्ठन्नरपतिः । आह च अभ्यन्तरमभ्यन्तरं प्रविश्य कृतयथोचितक्रियाः सत्कृत्य विजयसेनं कलिङ्गोच्छित्तये प्रेषयाम इति ।

द्वितीयाङ्के तावत्प्रथमं राज्ञो विदूषकेण सह प्रवेशः । तत्र गृहीतनतागुपवासकृद्वा स्नप्रियां द्रष्टुं सोत्कण्ठो वत्सराजो वयस्येन वसन्तकेन सहोत्कण्ठाविनोदनार्थं धारागृहोद्यानं जगाम । अत्रान्तरे अगस्त्याय महर्षयेऽर्घं दातुकामया देव्या शेफालिकाकुसुममालां लघु गृहीत्वागच्छेत्यादिष्टा इन्दीवरिका नाम चेटी धारागृहोद्यानदीर्घिकायाः कमलान्यवचित्य लघ्वागच्छेत्यादिष्टया आरण्यिकया सार्धं तदेवोद्यानमागतवती । यावच्च धारागृहोद्यानश्रिया स्फुटपङ्कजकान्तिहारिण्या हंसस्वनपुष्पसौगन्ध्यादिना रम्याया दीर्घिकाया दर्शनेन चाह्लादितचित्तो नृपो वसन्तकेन सह संभाषमाणस्तिष्ठति तावदारण्यिका तत्रागता प्रत्यक्षश्रीरिवोद्यानदेवता विदूषकेण दृष्टा । राज्ञे निवेदिता च । किन्त्वियं नागकन्या भवेदाहोस्विन्मूर्ता कौमुदीत्यादि वितर्कयन्नृप इन्दीवरिकारण्यिकयोर्मिथआलापात्तां विन्ध्यकेतुर्दुहितेति ज्ञातवान् । अभवच्च तस्यामनुरक्तचेतः । तदनन्तरं कमलान्यवचिन्वती मधुकरैरायास्यमानाऽरण्यिका तन्निवारणार्थं स्वसखीमाह्वयत् । तथा तां दृष्ट्वा विदूषकोपदेशात्राजा तूष्णीमुपगत्य तामवालम्बत च ससीत्वरुपाऽरण्यिका । वत्सराजोऽपि तां कण्ठे जग्राह स्वोत्तरीयेण भ्रमरानिवारयितुमारेभे च । राजानं दृष्ट्वा ससाध्वसं दूरमपसृता आरण्यिका तं सस्पृहं पश्यन्ती स्वगतमाह अयं स महाराजो यस्याहं तातेन दत्ता । स्थाने खलु तातस्य पक्षपात इति । अत्रान्तरे सखीसाहाय्यार्थमागतामिन्दीवरिकां दृष्ट्वा राजा वसन्तकश्च कदलीगृहं प्रविश्य स्थितौ । निर्गते चेन्दीवरिकारण्यिके वत्सराजोऽप्यारण्यिकया हृतचित्तः क उपायः पुनरेतां द्रष्टुमिति चिन्तयन् परिणतप्रायं दिवसं दृष्ट्वा सवयस्यो गृहाभ्यन्तरं प्रविवेश ।

तृतीयाङ्के तावत्प्रथमं 'हञ्जे मनोरमे यः स साङ्कृत्यायन्यार्यपुत्रस्य मम च वृत्तान्तो नाटकोपनिबद्धस्तस्य नर्तितव्यशेषमद्य युष्माभिः कौमुदीमहोत्सवे नर्तितव्यमिति देव्या वासवदत्तयादिष्टाया मनोरमायाः प्रवेशः । सा च ह्यः खलु आरण्यिकया प्रियसख्या शून्यहृदययान्यथैव नर्तितमद्य पुनर्वासवदत्ताभूमिकया तया यदि तथा क्रियते ततोऽवश्यं देवी कुप्यति । अतस्तामन्विष्योपालप्स्य इति मनसि कृत्वा धारागृहोद्यानदीर्घिकामागतवती । अपश्यच्च तां कदलीगृहं प्रविशन्तीम् । ततस्तस्या विश्रब्धभाषणाद्वत्सनृपेऽनुरक्तेयमिति ज्ञात्वा तामुपसृत्य समाश्वास्य मदनसन्तप्तगात्रायास्तस्याः शिशिरोपचारेण संतापं लघूकर्तुं प्रायतत । अत्रान्तरं आरण्यिकायां दृढमनुरक्तेन वत्सराजेन प्रहितो

चरान्तकस्तत्रैवाजगाम। अवर्णयच्चात्मनः सुहृद् आरण्यिकायाः कृते जातां दुरवस्थां सा चा-स्मै सख्यास्तादृशीमवस्थां तस्मै। ततो वसन्तकेनातिलज्जाकुला ते प्रियसखी तत्र समेतयोः समागमो भविष्यतीत्युक्ते मनोरमा—अद्य राज्ञ्यास्माभिर्भगवत्या सांकृत्यायन्या कृतिरुदयनचरितं नाम नाटकं देव्याः पुरतो नर्तितव्यम्। तत्रारण्यिका वासवदत्ता भविष्यति। अहमपि वत्सराजः। तच्चरितेनैव सर्वं शिक्षयितव्यम्। तदागत्य स्वयमेव त्वां भूमिकां कुर्वाणः समागमोत्सवमनुभवतु महाराजः। इति तस्य कर्णेऽकथयत्। वसन्तकोऽपि हृष्टो यावदेव युवां नेपथ्यग्रहणं कुरुथस्तावदेवाहं वयस्यं गृहीत्वागच्छामीत्युक्त्वा स्वभर्तुरन्तिकमयात्। मनोरमापि स्वसख्या सह प्रेक्षागृहमगात्। ततः प्रवृत्ते गर्भनाटके भर्तुरभिनयानिशायमसहमाना कुपिता वासवदत्ता भगवत्याधिक कल्पित कार्यमिति सरोषमुक्त्वा काञ्चनमालासहिता प्रेक्षागृहान्निर्गता। दृष्टश्च तया चित्रशालाद्वारे सुप्तो वसन्तकः। ततो राज्ञ्यत्र भवितव्यमत एतं बोधयित्वा पृच्छामीति काञ्चनमालामुक्त्वा तथा कृत्वा तमपृच्छत्। सोऽपि मूर्खोऽधिगुप्तं सकलमेव तन्त्रमावृत्तं कृतवान्। वासवदत्तापि बध्यतामयं पश्यामि तावदस्य प्रेक्षणीयमिति मनोरमामुक्त्वा मुच्यतां राजानं गत्वा आरण्यिकां च हस्तेनाकृष्य इन्दीवरिके गृहाणेमामिति दासीमादिश्य राज्ञा पादपतनेन प्रसाद्यमानापि अकृत्वैव प्रसादं गता। ततो वत्सराजोऽपि शयनीयं गत्वा देव्याः प्रसादनोपायं चिन्तयामीत्यभिधाय निष्क्रान्तः।

चतुर्थाङ्के प्रवेशके मनोरमा प्रथमं देव्या दीर्घरोषणां स्वसख्याया आरण्यिकायाश्च चिरबन्धनमधिकृत्यात्मन उद्वेगं निष्करोति। ततस्तां मिलिता काञ्चनमालैव-मकथयत्। अद्य देव्याः स्वमातृष्वस्रा प्रेषितो लेखोऽधिगतः। तस्मिंश्च लिखित-मासीत्—तव मातृस्थाने स्थितायाः मम भगिन्या भर्तुर्दृढवर्मणः समधिकं सागरं कलि-ङ्गहतकेन बद्धस्य। तत्र दुःखेन वृत्तान्तं श्रुत्वापि समर्थस्य ते भर्तुरेवमौदासीन्यमयुक्त-मिति। तद्वार्ताप्रभृति दुर्मनायमानैव देवी तिष्ठतीति। तदनन्तरं देव्या सह सांकृत्यायन्याः प्रवेशः। तत्र यावत्सांकृत्यायनी नेदृशो वत्सराज इत्यादिवचनैर्वत्सराजेन देवीं सान्त्वयति तावत्तस्या एव प्रसादनार्थं वत्सराजोऽपि तत्रोपस्थितः। ततः सांकृ-त्यायन्या अकृतदेवीविमनस्कत्वं दृष्ट्वा वत्सराज आह—देवि नाहमस्मिन् विषये उदासीन आसम्। अभिमतान्तु [illegible] मम कश्चिद्विजयसेनः प्रेषितः। परितोषा-ख्यान्यहानि सम्भाव्यानि सा आश्वाया। अद्य श्वो वा कश्चिद्वृत्तान्तं युद्धे वर्तते वा श्रोष्य-सीति। तच्छ्रुत्वा वासवदत्ता यावदेवानन्दं परितोषं दर्शयति तावदेव विजयसेनो दृढवर्मकञ्चुकिना विनयवसुना सह विजयसेनो स्वप्रवेशानुज्ञया एत्य राजानं प्रण-म्य स्थितः। निवेदितं च कञ्चुकिना [illegible] प्रतीहारिणम् दृढवर्मणं [illegible] पूर्वं गतेन। अत्रान्तरे मनोरमा गर्भाङ्कमेव [illegible] आरण्यिका [illegible] विषं पीत्वा प्राणत्यागे वर्तते इति वासवदत्तायै न्यवेदयत्। ततो देव्यादेशात् तामानीतामारण्यिकां नागविद्याद् [illegible] चिकित्सिता स्वास्थ्यमभूत्। तां दृष्ट्वैव गा-[illegible] विस्मिता मे राजपुत्री प्रियदर्शिकेति [illegible] विनयवसुः [illegible] आस्वद। ततः [illegible] प्रीतया देवी वासवदत्ता राज्ञो हस्ते प्रियदर्शिकां [illegible] च प्रीत्या परिगृहीता। [illegible] नाटिका [illegible] ॥

श्रीहर्षदेवविरचिता ।

॥ प्रियदर्शिका ॥

॥ प्रथमोऽङ्कः ॥

धूमव्याकुलदृष्टिरिन्दुकिरणैराह्लादिताक्षी पुनः
पश्यन्ती वरमुत्सुकानतमुखी भूयो ह्रिया ब्रह्मणः ॥
सेर्ष्या पादनखेन्दुदर्पणगते गङ्गां दधाने हरे
स्पर्शादुत्पुलका करग्रहविधौ गौरी शिवायास्तु वः ॥ १ ॥

अपि च ।

कैलासाद्रावुदस्ते परिचलति गणेषूल्लसत्कौतुकेषु
क्रोडं मातुः कुमारे विशति विषमुचि प्रेक्षमाणे सरोषम् ।

मौलौ पुण्यप्रवाहा सुरसरिदमला राजते यस्य वाग्घो
कालः कण्ठे स्तनो वा त्रिभुवनभयहृद्यश्च भक्तार्तिहारी ।
पश्चेषुर्यस्य शत्रुर्भवति भगवतो भद्नो वातिशस्त-
स्तस्मै सर्वेश्वराय प्रणतिरतिशयानन्दकेशाय भेस्तु ॥ १ ॥

अथ तत्रभवान् महाकविः श्रीहर्षदेवः प्रियदर्शिको नाम नाटिका विरचयिषुः प्रारिप्सितस्य ग्रन्थस्याविघ्नसमाप्त्यर्थं मङ्गलस्यावश्यकर्तव्यतया पूर्वरङ्गप्रधानाङ्गभूतामष्टपदां नान्दीं श्लोकद्वयेन तावदुपनिबध्नाति–धूमेति । गौरी पार्वती वः सामाजिकानां शिवाय कल्याणायास्तु । कीदृशीत्याह—करग्रहविधौ विवाहमङ्गले धूमेन हूयमानशमीपर्णलाजादिसंपर्काद् वैवाहिकाग्निसमुत्थितेन व्याकुले दृष्टी नयने यस्याः सा तथोक्ता । पुनः इन्दुकिरणैः शिवशिरस्थचन्द्रमयूखैः आह्लादिते प्रमुदिते अक्षिणी यस्याः सा तथोक्ता । तथा च उत्सुकोत्कण्ठिता सती वरं पतिं पश्यन्ती । भूयः ब्रह्मणः पुरोधसश्चतुर्मुखात् ह्रिया लज्जया आनतमवनतं मुखं यस्यास्तादृशी । पुनश्च पादयोः नखाः पादनखा इन्दव इव पादनखेन्दवः । ते [illegible] दर्पणानि तानि गते प्रतिफलिते गङ्गां दधाने हरे सेर्ष्या । सपत्नीदर्शनेन जातासूयेत्यर्थः । पुनश्च स्पर्शाद् हरकरस्पर्शादुत्पुलका जातरोमाञ्चा । शार्दूलविक्रीडितं वृत्तम् । तल्लक्षणं–सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ॥ इति ॥ १ ॥ विघ्नबाहुल्यशङ्कया पुनरपि मङ्गलमवतारयति–अपि चेति । कैलासेति । कैलासाद्रौ कैलासपर्वते उदस्ते रावणेनोत्क्षिप्ते परिचलति कम्पमाने सति । गणेषु प्रमथादिषु उल्लसदाविर्भवत्कौतुकं येषां तथा सत्सु । कुमारे कार्तिकेये मातुः क्रोडं भुजान्तरं विशति सति । विषमुचि शिवस्याभरणभूते सर्पे सरोषं किमिदमिति प्रेक्षमाणे ।

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१ पश्यन्तीव समु०. २ नतमुखी. ३ भूयोह्रिया.

पादावष्टम्भसीदद्वपुषि दशमुखे याति पातालमूलं
क्रुद्धोऽप्याश्लिष्टमूर्तिर्भयघनमुमया पातु हृष्टः शिवो नः ॥ २ ॥

(नान्द्यन्ते)

सूत्रधारः—(परिक्रम्य ।) अद्याहं वसन्तोत्सवे सबहुमानमाहूय नानादिग्देशादागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः । यथास्मत्स्वामिना श्रीहर्षदेवेनापूर्ववस्तुरचनालंकृता प्रियदर्शिका नाम

तथा च पादस्य हरचरणस्य अवष्टम्भेन निर्भरनिपीडनेन सीदत् खिद्यमानं वपुर्यस्य तस्मिन् दशमुखे पातालमूलं याति सति । रावणचेष्टितेन क्रुद्धोऽपि भयेन घनं दृढं यथा तथा उमया आश्लिष्टमूर्तिरत एव हृष्टः प्रीतः शिवः स च पातु ॥ स्रग्धरा वृत्तम् । तल्लक्षणं—म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् । इति ॥ २ ॥ श्लोकपादस्यापि पदत्वाभ्युपगमादष्टपदेयं नान्दी । तदुक्तं भावप्रदीपे—श्लोकपादं पदं केचित्सुप्तिङन्तमथापरे । परेऽवान्तरवाक्यैकस्वरूपं पदमूचिरे ॥ इति ॥ नान्दीश्लोकस्यादिगणयोरादौ भूदेवताको मगणः प्रयुक्तस्तेन गणशुद्धिः । उक्तं च भामहेन । क्षेमं सर्वगुरुर्दत्ते मगणो भूमिदैवतः । इति । नान्द्यां मनाक् काव्यार्थसूचनं कर्तव्यमित्युक्तत्वात्कविनापि तथा कृतम् । तथाहि प्रथमश्लोके हारात् गौरीशब्देन नायिकारण्यका धूमव्याकुलदृष्टिरित्यनेन तस्या दावाग्नि-दग्धत्वेन च लिङ्गहस्तदत्तविपत्तिरुक्ता किंवा इन्दुकिरणैरित्यनेन तस्या चन्द्रिका-ष्टतापसवाक्येन शुद्धत्वस्य निश्चयेनाराध्यसभासदे पश्यन्ती वरमित्यनेन तस्या-मारण्यकायाः राजदर्शने तदुत्पन्नानुरागमागमोत्सुक्यं स्थिता मदनेन इत्यनेन स्वानुरागस्य राज्ञ्या परिजनज्ञानपरिच्छिदीर्षया गोत्रं शेषंत्यादिना गर्भनाटके मनोरमायाः स्थाने देवी-विप्रलम्भपूर्वं स्वयमेव कृत्यता राज्ञा संगतामारण्यकां दृष्ट्वा देव्या असूया स्वाङ्गानुकूल्य-इत्यनेन नायिकाया द्वितीयाङ्के कण्ठस्थित कमलस्नानागस्त्यत्र सूचित राजुल्लसत्त्वमित्याद्य-र्थजातं सूचितम् । द्वितीयश्लोकगतेन च कैलासोद्धारादिना कलिङ्गराजकृते दृढवर्मणो राज्यपरिभ्रंशः पादावष्टम्भेत्यादिना कलिङ्गनृपस्य च वत्सराजसैनिकाक्रान्तविषयस्य दुर्ग-प्रवेशस्तद्विनाशश्च आश्लिष्टमूर्तिरित्यनेन दृढवर्मणः पुनाराज्यप्राप्त्या परितुष्टाया राज्ञ्या राज्ञो हस्ते प्रियदर्शिकासमर्पणमित्यादि प्रबन्धार्थं सूचितं ॥

नान्द्यन्त इति—नान्दीलक्षणमादिभरते—आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थ-सूचकः । नान्दीति कथ्यते तस्या पदादिनियमोऽपि वा । नान्दीपदैर्द्वादशभिरष्टाभिर्वाप्यलं-कृता ॥ इति । एतन्निरुक्तिर्नाटकप्रदीपे—नन्दन्ति काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदाश्च सन्तः । यस्मादलं सज्जनसिन्धुहंसी तस्मादियं सा कथितेह नान्दी ॥ इति । सूत्रं प्रयोगानुष्ठानं धारयति सूत्रधारः । तल्लक्षणं—नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्स-बीजकम् । रङ्गदैवतपूजाकृत्सूत्रधार उदीरितः ॥ अनुष्ठानगुणाभिज्ञः कवेर्वैरे च पक्षगः । रङ्गप्रसाधनप्रौढः सूत्रधार इहोच्यते ॥ इति । नाना दिशो येषां ते नानादिशः । ते च ते देशाश्च तेभ्य आगतेन । अविद्यमानं पूर्वं यस्याः सा अपूर्वा । अपूर्वा या वस्तु इतिवृत्तं तस्य रचना घटना तया अलंकृता । प्रियदर्शिका नामेति । नाटिका सट्टकादीनां

नाटिका कृतेत्यस्माभिः श्रोत्रपरंपरया श्रुतम् । न तु प्रयोगतो दृष्टा । तत्तस्यैव राज्ञः सर्वजनहृदयाह्लादिनो बहुमानादस्मासु चानुग्रहबुद्ध्या यथावत्प्रयोगेण त्वया नाटयितव्येति । तद्यावन्नेपथ्यरचनां कृत्वा यथाभिलषितं संपादयामि । (परितोऽवलोक्य ।) आवर्जितानि सामाजिकमनांसीति मे निश्चयः । कुतः ।

> **श्रीहर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी**
> **लोके हारि च वत्सराजचरितं नाट्ये च दक्षा वयम् ।**
> **वस्त्वेकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-**
> **र्मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥ ३ ॥**

(नेपथ्याभिमुखमवलोक्य ।) अये । कथं प्रस्तावनाभ्युद्यते मयि विदितास्मदभिप्रायोऽङ्काधिपतेर्दृढवर्मणः कञ्चुकिनो भूमिकां कृत्वास्मद्भ्रातैव एवाभिवर्तते । तद्यावदहमप्यनन्तरभूमिकां संपादयामि । (इति निष्क्रान्तः ।)

इति प्रस्तावना ।

नायिकाभिर्विशेषणम् । इत्युक्त्या नायिकाया नाम्ना नाटिकानिर्देशः । नेपथ्यं नाट्योचितवेषकल्पनं रङ्गभूमिर्वा तस्य रचना । नेपथ्यं स्याज्जवनिका रङ्गभूमिः प्रसाधनम् । इत्यजयः । आवर्जितानि अभिमुखीकृतानि वशीकृतानि वा । समजन्त्यस्मिञ्जना इति समाजः । अधिकरणे घञ् । समाजं समवयन्ति सामाजिकाः । 'समवायान्समवैति' इति ठक् ।

श्रीहर्षइति । श्रीहर्षः कविः निपुणः रमणीयकाव्यनिर्माणकुशलः । एषा परिषदपि गुणग्राहिणी । लोके वत्सराज उदयनः तस्य चरितं हारि मनोहरम् । वयं च नाट्ये अभिनयेनावस्थानुकृतौ दक्षा निष्णाता । इह नाटिकाप्रयोगविषये उक्तेषु गुणेषु वा । एकैकमपि वस्तु वाञ्छितफलस्याभीष्टार्थसिद्धेः पदम् । किं पुनः मद्भाग्यस्योपचयात्प्रकर्षात्समुदितः अयं गुणानां गणः फलप्राप्तेः पदं स्यादिति वक्तव्यमित्यर्थः । शार्दूलविक्रीडितं वृत्तम् ॥ ३ ॥ अथाहमित्यारभ्य भारतीवृत्तिः । भारती संस्कृतप्रायो वाग्व्यापारो नटाश्रयः । इत्युक्तलक्षणा । तस्याश्चत्वारि अङ्गानि । प्ररोचना वीथी प्रहसनं प्रस्तावना चेति । तत्र प्ररोचनेयम् । काव्यार्थापत्तिरलंकारः । प्रस्तावनाभ्युद्यते प्रस्तावनां प्रयुञ्जाने । कञ्चुकिनः—अन्तःपुरचरो राज्ञां वृद्धो विप्रो गुणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ॥ मातृगुप्ताचार्या अपि आहुः—ये नित्यं सत्यसम्पन्नाः कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः ॥ इति । भूमिका वेषग्रहणम् । **प्रस्तावना**—एतल्लक्षणं—नटी विदूषको वापि पारिपार्श्विक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते । चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः । आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ इति ॥ अत्र कर्तुमिच्छाणि प्रस्तावना न कृता ।

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१ श्रुता. २ न प्रयो ३ बुद्ध्या वा ४ सामाजिकानां. ५ निश्चय कृतः. ६ आनन्तरिककञ्चुकिभूमिकामादाय. ७ अस्मत्तानः. ८ अनन्तरभू॰, नन्तर्यभू॰.

प्रथमोऽङ्कः ।

(ततः प्रविशति कञ्चुकी ।)

कञ्चुकी—(सशोकश्रमं नाटयन् । ▪ अस्य ।) कष्टं भोः कष्टम् ।

राज्ञो विपद्बन्धुवियोगदुःखं देशच्युतिर्दुर्गममार्गखेदः ।
आस्वाद्यतेऽस्याः कटुनिष्फलायाः फलं मयैतच्चिरजीवितायाः ॥४॥

(सशोकं रानिस्म्यं च ।) तादृशस्यापि नामाप्रतिहतशक्तित्रयस्य रघुदिलीप-नहुषतुल्यस्य देवस्य दृढवर्मणो मत्प्रार्थ्यमानाप्यनेन स्वदुहिता वत्सराजायँ दत्तेति बद्धानुशयेन वत्सराजो बन्धनान्न निवर्तत इति च लब्धरन्ध्रेण सहसागत्य कलिङ्गहतकेन विपत्तिरीदृशी क्रियत इति यत्सत्यमुपपन्नमपि न श्रद्दधे । कथमेकान्तनिष्ठुरमीदृशं च दैवमस्मासु । येन सापि राजपुत्री यथाकथंचिदेना वत्सराजायोपनीय स्वामिनमनृणं करिष्यामीति मत्वा मया तादृशादपि मत्यकालदारुणादपस्कन्दसंभ्रमादपवाह्य देवस्य दृढवर्मणो मित्रभावान्वितस्यैवाटविकस्य नृपतेर्विन्ध्यकेतोर्गृहे स्थापिता सती स्नानाय नातिदूरमित्यगस्त्यतीर्थं गते मयि क्षणात्कैरपि निपत्य हते विन्ध्यकेतौ रक्षो-भिरिव निर्मानुषीकृते दग्धे स्थाने न ज्ञायते कस्यामवस्थायां वर्तत इति । निपुणं च विचितमेतन्मया सर्वं स्थानम् । न च ज्ञातं किं तैरेव दस्युभिर्नी-ताथवा दग्धेति । तत्किं करोमि मन्दभाग्यः । (विचिन्त्य ।) अये । श्रुतं मया *बन्धनात्परिभ्रष्टः प्रद्योततनयामपहृत्य वत्सराजः कौशाम्बीमागत इति ।*

सामन्तरेणापि कञ्चुकिप्रवेशासूचनात् । अत प्रवेशकोऽयमिति बोध्यम् । राज्ञ इति । राज्ञ मत्स्वामिनो दृढवर्मण विपत् । बन्धूनां वियोगस्तेन दुःखम् । देशात् च्युति प्रभ्रश । दुर्गमे दुस्संचरे मार्गे मार्गगमनेनेत्यर्थ । खेद श्रम । कटु दुर्विपाका रूक्षा वा निष्फला च या चिरजीविता दीर्घायुष्ट्वं तस्या एतत्फलं मया आस्वा-द्यते ॥ उपजातिर्वृत्तम् ॥ ४ ॥ अप्रतिहतमकुण्ठितं शक्तित्रयं यस्य तस्य । प्रभुशक्ति उत्साहशक्ति मन्त्रशक्तिश्चेति शक्तित्रयम् । बद्ध अनुशय दीर्घद्वेषो येन । अनृणम् विद्यमानं ऋणं यस्य तथाविधम् । तदिच्छामनुवर्त्येत्यर्थः । अपस्कन्दोऽभियोगस्तस्य संभ्रमात्स्मात् । अटव्यां भव आटविकस्तस्य । विचितमन्विष्टम् । दस्युभिश्चौरै । प्रद्योत उज्जयिनीनायक महासेन । मगधेश्वर इति कथासरित्सागरे । कौशाम्बीमात्मनो

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१ शोक०, सशोक भम. २ सशङ्कवि०. ३ नहुष. ४ भ मार्गेणे ५ वत्सराजस्य. ६ राज्ञोऽपि दृढव धने वतने ७ नितनया ८ सामि न ९ अथवा किमिहैव. १० एव श्रुत-

किं तत्रैव गच्छामि । (निःश्वस्यात्मनोऽवस्थां पश्यन् ।) किमिवं हि राजपुत्र्या विना तत्र गत्वा कथयिष्यामि । अये । कथितं चाद्य मम विन्ध्यकेतुना— " मा भैषीः । जीवति तत्रभवान्महाराजो दृढवर्मा गाढप्रहारजर्जरीकृतो बद्धस्तिष्ठति । " इति । तदधुना स्वामिनमेव गत्वा पादपरिचर्यया जीवितशेषमात्मनः सफलयिष्यामि । (परिक्रम्योर्ध्वमवलोक्य ।) अहो अतिदारुणता शारदातपस्य । यदेवमनेकदुःखसंतापितेनापि मया तीक्ष्णोऽवगम्यते ।

घनबन्धनमुक्तोऽयं कन्याग्रहणात्परं तुलां प्राप्य ।
रविरधिगतस्वधामा प्रतपति खलु वत्सराज इव ॥ ५ ॥

(इति निष्क्रान्तः ।)

इति विष्कम्भकः ।

(ततः प्रविशति राजा विदूषकश्च ।)

राजा—

भृत्यानामधिकारिता परिगता दृष्टा मतिर्मन्त्रिणां
मित्राण्यप्युपलक्षितानि विदितः पौरानुरागोऽधिकम् ।
निर्व्यूढा रणसाहसव्यसनिता स्त्रीरत्नमासादितं
निर्व्याजाद्विव धर्मतः किमिव न प्राप्तं मया बन्धनात् ॥ ६ ॥

नगरीम् । कुशाम्बेन राज्ञा निर्मिता कौशाम्बी । जर्जरीकृतं विह्वलतामापादितम् । **घनबन्धनेति** । घनानां मेघानां बन्धनमुपरोधस्तस्मान्मुक्तः पक्षे घनं दृढं यत्प्रद्योतकृतं बन्धनं तस्मान्मुक्तः कन्यायास्तदाख्यराशेः ग्रहणात्प्रवेशात्परमनन्तरं तुलां तुलाराशिं प्राप्य । पक्षे कन्यायाः प्रद्योततनयाया वासवदत्ताया ग्रहणात्परमूर्ध्वं तुलामुत्कर्षं प्राप्य । अयं रवि० । अधिगतं स्वधाम स्ववेश्म कौशाम्बीति यावत् । ■ वत्सराज इव प्रतपति नितरां दहति । पक्षे प्रतापवान्भवति । श्लिष्टोपमा । पथ्यार्यावृत्तम् ॥ ५ ॥ **विष्कम्भकः** । वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः । एकानेककृतः शुद्धः संकीर्णो नीचमध्यमैः ॥ इति तल्लक्षणं दशरूपके । शुद्धः केवलमध्यमैः । पात्रैः प्रयोगो भवेत्तदाह्यसंकीर्णो नीचमध्यमैः ॥ आदौ विष्कम्भकं कुर्यान्नाटकेषु महाकविः । अपेक्षितं परित्यज्य नीरसं वस्तुविस्तरम् । इत्याद्यन्यत्र च । **भृत्यानामिति** । भृत्यानामनधिकारिता विकृतत्वाभावः । स्वामिभक्तिरिति यावत् । परिगता ज्ञाता । मन्त्रिणां मतिः प्रज्ञा दृष्टा । मित्राणि उपलक्षितानि यथार्थतया ज्ञातानि । पौराणां मयि अनुरागोपि अधिकं यथा तथा विदितः । रणे साहसं तत्र व्यसनितासक्तिर्निर्व्यूढा अनुष्ठिता । स्त्रीरत्नं वासवदत्तारूपमासादितम् । निर्व्याजान्निष्कपटत्वेन फलाभिसन्धिराहित्येन वा अनुष्ठितात् धर्मत इव बन्धनान्मया किमिव न प्राप्तम् । सर्वमपि प्राप्तमित्यर्थः । शार्दूलविक्रीडितं वृत्तम् ■ लक्षणमुक्तम् ॥ ६ ॥

१ अहह राज०; किं कथ०. २ परंतु गाढ०. ३-चर्यया. ४ प्रतीक्ष्णं. ५ परा.

विदूषकः—(सरोषम् ।) भो वयस्य । कथं तमेव दास्याः पुत्रं बन्धनहतकं प्रशंससि । तदिदानीं विस्मृतम् । यत्तया नवग्रह [illegible] गजपतिः खलखलायमानलोहशृङ्खलाबन्धपरिस्खलच्चरणः शून्यमुखपुष्करपिशुनितहृदयसंतापो रोषवशोत्तम्भितदृष्टिर्गुरुकरस्फोटितधरणिमार्गो रजनीष्वप्यनिद्रासुखमनुभूतोसि । (भो वअस्स । कह तं एव्व दासीए उत्तं बन्धणहदअं पससेसि । तं दाणिं विसुमरिदं । जं तह णवग्गहो विअ गअवई खलखलाअमाणलोहसिङ्खलाबन्धपडिक्खलन्तचलणो सुण्णमुहपुक्खरपिसुणिदहिअअसंदावो रोसवसुत्तम्भिददिट्ठी गुरुअफरफोडिअधरणिमग्गो रअणीसु वि अणिद्दासुहं अणुहूदोसि ।)

राजा—वसन्तक दुर्जनः खल्वसि । पश्य ।

> दृष्टं चारकमन्धकारगहनं नो तन्मुखेन्दुद्युतिः
> पीडा ते निगलस्वनेन मधुरास्तस्या गिरो न श्रुताः ।
> क्रूरा बन्धनरक्षिणोऽद्य मनसि स्निग्धाः कटाक्षा न ते
> दोषान्पश्यसि बन्धनस्य न पुनः प्रद्योतपुत्र्या गुणान् ॥ ७ ॥

विदूषकः—(सगर्वम् ।) भो । यदि तावद्बन्धनं सुखनिबन्धनं भवति

विदूषक—नायकसहायान्यतम । तल्लक्षणम्—कुसुमवसन्ताद्यभिधः कर्मवपुर्वेषभाषाद्यैः । हास्यकरः कलहरतिर्विदूषकः स्यात्स्वकर्मज्ञः ॥ इति । विस्मृतं किमिति काकुः । नैतद्विस्मर्तुं शक्यमिति भावः । खलखलायमानं खलखलाशब्दं कुर्वन् यः लोहशृङ्खलाबन्धस्तेन परिस्खलन्तौ चरणौ यस्य सः । उभयत्र समानम् । शून्यं पक्षे शून्यमुखपुष्करं मुखकमलं तेन पिशुनितः सूचितो हृदयसन्तापो येन । पक्षे मुखपुष्करं शुण्डाग्रम् । रोषवशेन कोपाधीनत्वात्कोपावेशेनेति यावत् । उत्तम्भिता दृष्टिर्येन सः । गुरुकः प्रचुरः करो हस्तः शुण्डा च तेन स्फोटितो धरणिमार्गो येन । दृष्टमिति । बन्धनरोधेन गहनं निबिडं चारकं कारागृहं त्वया दृष्टम् । मनसिकृतमित्यर्थः । " चारकः बन्धनालयः " इति वैजयन्ती । तस्याः वासवदत्तायाः मुखेन्दुद्युतिः वदनचन्द्रकान्तिः नो न दृष्टा । निगडस्वनेन शृङ्खलाशब्देन ते पीडा । मधुरास्तस्याः गिरः भाषणानि न श्रुताः । अद्य क्रूरा बन्धनरक्षिणः कारागृहरक्षकाः तव मनसि स्थिताः । न ते तादृशाः स्निग्धाः स्नेहपूर्णाः कटाक्षाः नयनप्रान्तविलोकितानि मनसि स्थिताः गोचरीभूताः । एवं बन्धनस्य दोषान् पश्यसि न पुनः प्रद्योतपुत्र्याः वासवदत्तायाः गुणान् पश्यसि । अवधारयसीत्यर्थः । महुगुणसमुदाये अल्पदोषा भवन्तीति भावः । शार्दूलविक्रीडितं वृत्तम् । लक्षणमुक्तपूर्वम् ॥ ७ ॥

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१ स्तन (सुद) २ (नमिदानीं) विस्मर (विसुमेराहि). ३ मुधपाति (जुहनइ) ४ शून्यदुष्करपिशुनयद्धु० (सुण्णदुक्खरपिसुणिज्जन्तहि०) ५ स्थिरधिगनधरणिपृष्ठ (अहिगदधरणिपिट्ठो) ६ अनुवाचयसि (अणुवाचेसि), निद्रासुखं न प्राप्नोषि (णिद्दासुहं ण पावेसि) ७ छादकं. ८ निगडबन्धन सुखबन्धन (निअल० सुहब०)

तत्कस्मात्त्वं दृढवर्मा बद्ध इति कलिङ्गराजस्योपरि रोषं बध्नासि। (भो। जइ दाव बन्धणं सुहणिबन्धणं होइ ता कीस तुमं दिढवम्मा बद्धोत्ति कलिङ्गरण्णो उवरि रोसं बन्धेसि।)

राजा—(विहस्य।) धिङ्मूर्ख। न खलु सर्वो वत्सराजो य एवं वासवदत्तामवाप्य बन्धनान्निर्यास्यति। तदास्तां तावदियं कथा। विन्ध्यकेतोरुपरि बहून्यहानि विजयसेनस्य प्रेषितस्य। न चाद्यापि तत्सकाशात्कश्चिदागतः। तदाहूयतां तावदमात्यो रुमण्वान्। तेन सह किंचिदालपितुमिच्छामि।

(प्रविश्य।)

प्रतीहारी—जयतु जयतु देवः। एष खलु विजयसेनोऽमात्यो रुमण्वानपि प्रतीहारभूमिमुपस्थितौ। (जेदु जेदु देवो। एसो क्खु विजअसेणो अमच्चो रुमण्णो वि पडिहारभूमिं उवट्ठिओ।)

राजा—त्वरितं प्रवेशय तौ।

प्रतीहारी—यद्देव आज्ञापयति। (जं देवो आणवेदि।) (इति निष्क्रान्ता।)

(ततः प्रविशति रुमण्वान्विजयसेनश्च)

रुमण्वान्—(विचिन्त्य।)

तत्क्षणमपि निष्क्रान्ताः कृतदोषा इव विनापि दोषेण।
प्रविशन्ति शङ्कमाना राजकुलं प्रायशो भृत्याः॥ ८॥

(उपसृत्य।) जयतु देवः।

राजा—(आसनं निर्दिश्य।) रुमण्वन्। इत आस्यताम्।

रुमण्वान्—(सस्मितमुपविश्य।) एष खलु जितविन्ध्यकेतुर्विजयसेनः प्रणमति।

(विजयसेनस्तथा करोति।)

राजा—(सादरं परिष्वज्य।) अपि कुशली भवान्।

विजयसेनः—अद्य स्वामिनः प्रसादात्।

राजा—विजयसेन उपविश्यताम्।

सुखनिबन्धनं सुखहेतु। **तत्क्षणमिति**। भृत्या राजसेवकाः तत्क्षणं तस्मिन्नेव क्षणे नृपतिपार्श्वान्निष्क्रान्ता निर्गता अपि दोषेण विनापि कृतदोषाः कृतापराधा इव शङ्कमाना सभयाः राजकुलं प्रविशन्ति। स्वभावोक्तिः। आर्या छन्दः॥ ८॥

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१ उद्वहसि (उव्वहसि). २ दिवसानि ३ आहूयताम०. ४ विन्ध्यकेतोर्विजेता. ५ स्थीयताम्

(विजयसेन उपविशति ।)

राजा—विजयसेन कथय विन्ध्यकेतोर्वृत्तान्तम् ।

विजयसेनः—देव किमपरं कथयामि । यादृशः स्वामिनि कुपिते ।

राजा—तथापि विस्तरतः श्रोतुमिच्छामि ।

विजयसेनः—देव श्रूयताम् । इतो वयं देवपादादेशाद्यथादिष्टेन करितुरगपदातिसैन्येन महान्तमप्यध्वानं दिवसत्रयेणोल्लङ्घ्य प्रभातवेलायामतर्किता एव विन्ध्यकेतोरुपरि निपतिताः स्मः ।

राजा—ततस्ततः ।

विजयसेनः—ततः सोऽप्यस्मद्बलतुमुलकलकलाकर्णनेन प्रतिबुद्धः केसरीव विन्ध्यकन्दरान्निर्गत्य विन्ध्यकेतुरनपेक्षितबलवाहनो यथासंनिहितकतिपयसहायः सहसा स्वेनामोद्योषयन्नस्मानभियोद्धुं प्रवृत्तः ।

राजा—(सप्रशंसमवलोक्य सस्मितम् ।) शोभितं विन्ध्यकेतुना । ततस्ततः ।

विजयसेनः—ततोऽस्माभिरयमसाविति द्विगुणतरबद्धमत्सरोत्साहैर्महता विमर्देन निःशेषितसहाय एक एव विमर्दिताधिकबलक्रोधवेगो दारुणतरं संप्रहारमकरोत् ।

राजा—साधु विन्ध्यकेतो । साधु साधु ।

विजयसेनः—किं वा वर्ण्यते देव । संक्षेपतो विज्ञापयामि ।

पादातं पत्तिरेव प्रथमतरमुरःपेषमात्रेण विद्रा
दूरान्नीत्वा शरौघैर्हरिणकुलमिव त्रस्तमभ्यीयमानाः ।

यादृश इति अतिदारुण इत्यर्थः । पादाभ्यामतति गच्छतीति पदातिः । तुमुल रणसङ्कुल । कन्दरात् गुहायाः । अनवेक्षितं बलं सेना वाहनानि करितुरगादीनि येन । यथा संनिहिताः कतिपये सहाया यस्य सः । शोभितं शोभनं कृतमित्यर्थः । भावे क्तः । अतिशयेन द्वौ गुणौ यस्मिन्स द्विगुणतरः । यस्मिन्कर्मणि तद्यथा तथा इति वा । तथा बद्धो मत्सर उत्साहश्च येषां ते तथोक्ता हे । निमर्दः कदनं नाशो वा । विमर्दितेन स्वसहायानां विमर्दनेन अधिको वृद्धिं गतो बलस्य क्रोधस्य [illegible] वेगो यस्य स तथा । संप्रहारं युद्धम् ।

पादातमिति । स विन्ध्यकेतुः पत्तिः पदातिरेव सन् प्रथमतरमुरसा स्ववक्षसा यः पेषः मर्दनं तन्मात्रेण एव पादातं पदातिसमूहम् । 'भिक्षादिभ्योऽण्' इत्यण् । विद्रा सम्पूर्य । शरौघैः शरसमूहैः त्रस्तं हरिणकुलमिव अभीयमसमदश्वसमूहम् । 'केशाश्वाभ्यां यञ्छावन्यतरस्याम्' इति [illegible] । दूरात् दूरमसौ दिशो नीत्वा । दूरं निष्कास्येत्यर्थः । सर्वत्र

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१ पादान्कल्कनाभ०. २ पद्युद्धो०. ३ अभियोक्तुं. ४ द्विगुणबद्ध०. ५ सेव. ६ दूर.

सर्वत्रोत्सृष्टसर्वप्रहरणनिवहस्तूर्णमुत्खाय खड्गं
पश्चात्कर्तुं प्रवृत्तः करिकरकदलीकाननच्छेदलीलाम् ॥ ९ ॥

एवं बलत्रितयमाकुलमेक एव
कुर्वन्कृपाणकिरणच्छुरितांसकूटः ।
शस्त्रप्रहारशतजर्जरितोरुवक्षाः
श्रान्तश्चिराद्विनिहतो युधि विन्ध्यकेतुः ॥ १० ॥

राजा—रुमण्वन् । सत्पुरुषोचितं मार्गमनुगच्छतो यत्सत्यं व्रीडिता ऐव वयं विन्ध्यकेतोर्मरणेन ।

रुमण्वान्—देव त्वाद्विधानामेवं गुणैकपक्षपातिनां रिपोरपि गुणाः प्रीतिं जनयन्ति ।

राजा—विजयसेन अप्यस्ति विन्ध्यकेतोरपत्यं यत्रास्य परितोषस्य फलं दर्शयामि ।

विजयसेनः—देव इदमपि विज्ञापयामि । एवं सबन्धुपरिवारे हते विन्ध्यकेतौ तमनुसृतासु सहधर्मचारिणीषु विन्ध्याशिखराश्रितेषु जनपदेषु शून्यीभूते तत्स्थाने "हा तात हा मातः" इति कृतकृपणप्रलापा विन्ध्यकेतोर्वेश्मन्याभिजात्यानुरूपा कन्यका तद्दुहितेत्यस्माभिरानीता द्वारि तिष्ठति । तां प्रति देवः प्रमाणम् ।

सर्वासु दिक्षु उत्सृष्टो मुक्तः सर्वेषां प्रहरणानामायुधानां निवहः समूहो येन स तथोक्तः । तूर्णं शीघ्रं खड्गमुत्खाय कोशादाकृष्य । उत्पूर्वात्खनतेर्ल्यप् । पश्चात्तदनन्तरं करिणां कराः शुण्डा एव कदल्यस्तासां काननं तस्य छेदस्य लीलां केलिम् । अनायासेन खण्डनमिति यावत् । कर्तुं प्रवृत्तः । स्रग्धरावृत्तम् । लक्षणमुक्तम् ॥ ९ ॥

एवमिति । एवमेक एव बलत्रितयं त्रिविधं करितुरगपदातिरूपं सैन्यमाकुलं व्याकुलं कुर्वन् । कृपाणस्य खड्गस्य किरणैः छुरितो रूषितः अंसकूटोंऽसशिखरदेशो यस्य स तथोक्तः । शस्त्राणां प्रहारशतेन जर्जरितं विभिन्नमुरु विशालं वक्षो यस्य स तादृशः । चिराच्छ्रान्तः विन्ध्यकेतुः युधि विनिहतः । उदात्तालंकारः । वसन्ततिलका छन्दः । उक्ता वसन्ततिलका तभजा जगौगः । इति तल्लक्षणम् ॥ १० ॥ सत्पुरुषोचिता— तदुक्तं—द्वाविमौ पुरुषौ लोके स्वर्गमण्डलभेदिनौ । परिव्राड् योगयुक्तश्च रणे चाभिमुखो हतः ॥ इति । व्रीडिता लज्जां प्राप्ताः । एकस्य बहुभिर्घातादित्याशयः । बन्धवश्च परिवारश्च तैः सहितः सबन्धुपरिवारः तस्मिन् । सहधर्मचारिणीषु तत्पत्नीषु । कृतः कृपणः दीनः प्रलाप आर्तरवो यया सा । आभिजात्यं कुलीनता तस्यानुरूपा । देवः प्रमाणं

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१ रुधिर. २ छर्दित. ३ इव. ४ पदेषु विनष्टेषु. ५ मातः. ६ अभिजातरूपा.

राजा—यशोधरे गच्छ । त्वमेव वार्तवदत्तायाः समर्पय । वक्तव्या च देवी । भगिनीबुद्ध्या त्वयैव सर्वदा द्रष्टव्या । गीतनृत्तवाद्यादिषु विशिष्टकन्यकोचितं सर्वं शिक्षयितव्या । यदा वरयोग्या भविष्यति तदा मां स्मारयेति ।

प्रतीहारी—यद्देव आज्ञापयति । (जं देवो आणवेदि ।) (*इति निष्क्रान्ता ।*)

(*नेपथ्ये वैतालिकः ।*)

लीलामज्जनमङ्गलोपकरणस्नानीयसम्पादिनः
सर्वान्तःपुरवारविभ्रमवतीलोकस्य ते संप्रति ।
आयासस्खलदंशुकाव्यवहितच्छायावदातैः स्तनै-
र्वारिक्षातपरःशातकुम्भकलशेयालंकृता स्नानभूः ॥ ११ ॥

राजा—(*ऊर्ध्वमवलोक्य ।*) अये कथं नभोमध्यमध्यास्ते भगवा-न्सहस्रदीधितिः । संप्रति हि ।

आभात्यर्कांशुतापक्वथदिव शफरोद्वर्तनैर्दीर्घिकाम्भ-
श्छत्राभं नृत्तलीलाशिथिलमपि शिखी बर्हभारं तनोति ।

यथाकर्तव्यनिर्णये इत्यर्थः । विशिष्टकन्यकोत्तमकुलप्रसूता कन्या । **वैतालिक इति ।** विविधेन तालेन चरतीति वैतालिकः बोधकरः । चरति इति ठक् । निविभतालः प्रयोजनमस्य इति वा ठन् । एतल्लक्षणं भावप्रकाशे—सत्तप्रहरबोध्ये राजस्तत्काल-वाचिके श्लोकैः । सरभसमेव त्रितालं वायन् वैतालिको भवति ॥ इति । **लीलेति ।** ते तव स्नानभूः लीलया सविलासं यन्मज्जनं स्नानं तदेव मङ्गलं तस्य उपकरणानि यानि स्नानीयानि स्नानोपयुक्तगन्धचूर्णादीनि तानि सम्पादयितुं शीलमस्येति तस्य । सर्वो योऽन्तःपुरसम्बन्धी वारविभ्रमवतीलोकः वाराङ्गनाजनस्तस्य । आयासेन श्रमेण स्खलद् यदंशुकं स्तनोत्तरीयं तेन अव्यवहिता अनाच्छन्ना या छाया कान्तिः तया अवदातैः गौरत्वेन भासमानैः । छाया येषां ते तथा अवदाताश्च तैरिति वा । स्तनैः । उद्दिष्टा अपरे शातकुम्भस्य सुवर्णस्य कलशा यस्यां सा तथेव । सम्प्रति अलंकृता । उत्प्रेक्षा-लंकारः । शार्दूलविक्रीडितं वृत्तम् । लक्षणमुक्तं प्राक् ॥ ११ ॥

आभातीति । दीर्घिकाया वदानवाप्या अम्भः जलं शफराणां मत्स्यविशेषाणामुद्वर्तनैरु-त्प्लवनैः । अर्कांशुतापेन सूर्यकिरणोष्मणा क्वथदिवाभाति । शिखी मयूरः । नृत्यलीलया शिथिलं निम्नं । नृत्तलीलया घूर्णनापात् शिथिलमिति वा । बर्हभारं पिच्छभारं

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१ गच्छ गच्छ. २ अस्मान्. ३ कलयन्.

छायाचक्रं तरूणां हरिणशिशुरुपैत्यालवालाम्बुलुब्धः
सद्यस्त्यक्त्वा कपोलं विशति मधुकरः कर्णपालीं गजस्य॥१२॥

क्रमण्वन् । उत्तिष्ठोत्तिष्ठ । प्रविश्याभ्यन्तरमेव कृतयथोचितक्रियाः सत्कृत्य विजयसेनं कलिङ्गोच्छित्तये प्रेषयामः ।

(इति निष्क्रान्ताः सर्वे ।)

इति प्रथमोऽङ्कः ॥

॥ द्वितीयोऽङ्कः ॥

(ततः प्रविशति विदूषकः ।)

विदूषकः—ननु भणितोऽस्मीन्दीवरिकया यथा-आर्य उपवासनियमस्थिता देवी वासवदत्ता स्वस्तिवाचननिमित्तं शब्दायतेति । तद्यावद्धारागृहोद्यानदीर्घिकायां स्नात्वा देवीपार्श्वं गत्वा कुक्कुटवादं करिष्यामि । अन्यथा कथमस्माभिः सदृशा ब्राह्मणा राजकुले प्रतिग्रहं कुर्वन्ति । (नेपथ्याभिमुखमवलोक्य) कथमेव प्रियवयस्योऽद्य देव्या विरहोत्कण्ठाविनोदननिमित्तं धारागृहोद्यानमेव प्रस्थितः । तद्यावद्वयस्येन सहैव गत्वा यथोदितमनुष्ठास्यामि । (णं भणिदोह्मि इन्दीवरिआए जह अज्ज उववासणिअमट्ठिआ देवी वासवदत्ता सोत्थिवाअणणिमित्तं सद्दावेदित्ति । ता जाव धाराघरुज्जाणदिग्घिआए ण्हादुअ देवीपासं गदुअ कुक्कुटवादं करिस्सं । अण्णहा कहं अह्माणं सरिसा बह्मणा राअकुले पडिग्गहं करेन्ति । कहं एसो पिअवअस्सो अज्ज देवीए विरहुक्कण्ठविणोदणणिमित्तं धाराघरुज्जाणं एव्व पत्थिदो । ता जाव वअस्सेण सह एव्व गदुअ जहोदिदं अणुचिट्ठिस्सं ।)

छत्राभमातपत्रवत् तनोति विस्तारयति । हरिणशिशुः आ समन्तात् लवान् जललवान् आलातीत्यालवालम् । तस्मिन् यदम्बु तत्र लुब्धः सन् तरूणां छायाचक्रमुपैति । मधुकरश्च गजस्य कपोलं सद्यः त्यक्त्वा कर्णपालीं श्रोत्रपुटं विशति । छायार्थमित्यर्थः । स्वभावोक्तिः । स्रग्धरा वृत्तम् ॥ १२ ॥

ततः प्रविशतीति । स्वस्तिवाचन स्वस्तिवाचनार्थं भक्तोपायनम् । शब्दायेत आह्वयेदित्यर्थः । कुक्कुटवादं दम्भार्थं वेदमजानन्नपि उच्चैः पठनम् । कुक्कुटोन्नृतवादः स्यात् इति मेदिनी । *उत्कण्ठा अभिलषितप्राप्तौ स्मृतिः । सर्वेन्द्रियसुखास्वादो यत्रास्तीत्य*-भिमन्यते । तत्प्राप्तीच्छां ससङ्कल्पामुत्कण्ठां कवयो विदुः ॥ इति तल्लक्षणम् । तस्या विनोदनमपनयनम् । धारागृहं धारायन्त्रोपेतं गृहं धारागृहं धारागृहयुक्तमुद्यानं धारागृहोद्यानम् ।

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१ कृहतकोच्चित०. २ शब्दापयेत्. ३ यथोद्दिष्टं (जहोद्दिट्ठं.)

(ततः प्रविशति सोत्कण्ठो राजा ।)

राजा—

क्षामां मङ्गलमात्रमण्डनभृतं मन्दोद्यमालापिनी-
माापाण्डुच्छविना मुखेन विजितप्रातस्तनेन्दुद्युतिम् ।
सोत्कण्ठां नियमोपवासविधिना चेतो ममोत्कण्ठते
तां द्रष्टुं प्रथमानुरागजनितावस्थामिवाद्य प्रियाम् ॥१॥

विदूषकः—(उपसृत्य ।) स्वस्ति भवते । वर्धतां भगवान् । (सोत्थि होदे । वड्ढदु भवं ।)

राजा—(विलोक्य ।) वसन्तक । कस्मात्प्रहृष्ट इव लक्ष्यसे ।

विदूषकः—अर्चति खलु देवी ब्राह्मणम् । (अच्चदिक्खु देवी बह्मणं ।)

राजा—यद्येवं ततः किम् ।

विदूषकः—(सगर्वम् ।) भोः । ईदृशः खलु ब्राह्मणः । यश्च-तुर्वेदपञ्चवेदषड्वेदब्राह्मणसहस्रपर्याकुले राजकुले प्रथममहमेव देवीसकाशा-त्स्वस्तिवायनं लभे । (भो । ईरिसो क्खु बह्मणो । जो चउव्वेदपञ्चवेदछवेद-बम्हणसहस्सपज्जाउले राअउले पुढमं अहं एव्व देवीसआसादो सोत्थिआअणं लहेमि ।)

राजा—(विहस्य ।) वेदसंख्ययैवावेदितं ब्राह्मण्यम् । तदागच्छ महाब्राह्मण । धारागृहोद्यानमेव गच्छावः ।

विदूषकः—यद्देव आज्ञापयति । (जं देवो आणवेदि ।)

राजा—गच्छाग्रतः ।

क्षामामिति । नियमार्थं व्रतार्थमुपवासः तस्य विधिरनुष्ठानं तेन हेतुना क्षामां कृशाम् । मङ्गलानि कण्ठसूत्रनासामणिताटङ्कादीन्येव मङ्गलमात्राणि मण्डनानि बिभर्तीति ताम् । मन्दं यथा तथा उद्यमेन प्रयत्नेनालपतीति तथा ताम् । आपाण्डुः छविः कान्तिर्यस्य तेनापाण्डुना मुखेन विजिता प्रातस्तनस्येन्दोर्द्युतिर्यया ताम् । सोत्कण्ठां च । अत एव प्रथमानुरागेण जनिता अवस्था कृशत्वादिलक्षणा यस्यास्तामिव तां तथानुरा-गिणीं प्रियामद्य द्रष्टुं मम चेतः उत्कण्ठते उत्सुकं भवति । उपमास्वभावोक्त्योः संसृष्टि-रलंकारः । शार्दूलविक्रीडितं वृत्तम् ॥ १ ॥ चत्वारो वेदा येषां ते चतुर्वेदाः । एव-मन्यत्र । पञ्चवेदेत्यादि परिहासार्थमुक्तिः । महाब्राह्मणेति उपहासार्थम् । अत्र महच्छब्दो निन्दापरः । तदुक्तं—शंखे तैले तथा मांसे वैद्ये ज्यौतिषिके द्विजे । यात्रायां पथि निद्रायां महच्छब्दो न दीयते ॥ इति ।

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१ मन्दोद्यता॰. २ प्रचया॰. ३ प्रथममेव लभते. ४ वाचनं. ५ धाराधरो.

विदूषकः—भो एहि गच्छावः । (परिक्रम्यावलोक्य च ।) भो वयस्य पश्य पश्य । अविरतपतद्विविधकुसुमसुकुमारशिलातलोत्सङ्गस्य परिमलनिलीनमधुकरभरभग्नबकुलमालतीलताजालकस्य कमलगन्धग्रहणोद्दाममारुतपर्यस्तबुद्धबन्धूकबन्धनस्याविरलतमालतरुपिहितातपप्रकाशस्यास्य धारागृहोद्यानस्य सश्रीकताम् । (भो एहि गच्छह्म । भो वअस्स पेक्ख पेक्ख । अविरदपडन्तविविहकुसुमसुउमालसिलाअलुच्छङ्गस्स परिमलणिलीणमहुअरभरभग्ग[illegible]जालअस्स कमलगन्धगहणुद्दाम[illegible]णस्स अविरलतमालतरुपि[illegible]अस्स धारापरमाणस्स सस्सरीअं ।)

राजा—वयस्य साध्वभिहितम् । अत्र हि ।

वृन्तैः क्षुद्रप्रवालस्थगितमिव तलं भाति शेफालिकानां
गन्धः सप्तच्छदानां सपदि गजमदामोदमोहं करोति ।
एते चोन्निद्रपद्मच्युतबहलरजःपुञ्जपिङ्गाङ्गरागा
गायन्त्यव्यक्तवाचः किमपि मधुलिहो वारुणीपानमत्ताः ॥२॥

विदूषकः—भो वयस्य एतदपि तावत्पश्य पश्य । य एषोऽविरलपतत्कुसुमनिकरोऽद्यापि पत्रान्तरगलद्वर्षावसानसलिलबिन्दुरिव लक्ष्यते

अविरलं यथा तथा पतन्ति यानि विविधानि कुसुमानि तैः सुकुमारः मृदुस्पर्शः मनोहरो वा शिलातलस्य उत्सङ्गो मध्यप्रदेशो यत्र तत् तस्य । परिमलेन निलीनाश्च ते मधुकराश्च तेषां भरेण भग्नानि बकुलानां मालतीलतानां जातिलतानां जालकानि पुष्पगुच्छा यस्मिंस्तस्य । कमलानां गन्धस्य ग्रहणेन उद्दामा उत्कटो यो मारुतस्तेन पर्यस्तबुद्धानि विकसितानि बन्धूकानां बन्धूककुसुमानां बन्धनानि वृन्तानि यस्मिन् तस्य । अविरलाश्च ते तमालतरवश्च तैः पिहितो निवारित आतपप्रकाशः सूर्यालोको यस्मिन् तस्य । **वयस्य**—वयसा तुल्यः वयस्यः । 'नौवयोधर्म' इति यत् । **वृन्तैरिति** । शेफालिकानां निर्गुण्डीकुसुमानां वृन्तैः बन्धनैः तलं भूमितलं क्षुद्रैः प्रवालैः अल्पैर्विद्रुमखण्डैः स्थगितमावृतमिव भाति । सप्तच्छदानां गन्धः सपदि तत्क्षणं गजमदस्य य आमोदः परिमलस्तस्य मोहं भ्रान्तिं तनोति जनयति । उन्निद्रेभ्यो विकसितेभ्यः पद्मेभ्यः च्युतः बहलः रजःपुञ्जः तेन पिङ्गः पीतवर्णः अङ्गरागः अङ्गवर्णो येषां ते । बहलरजःपुञ्ज एव पीताङ्गरागो येषामिति वा । वारुणीपानेन पुष्परसमधुपानेन मत्ता अत एव अव्यक्तवाचः एते मधुलिहो मधुकराश्च किमपि गायन्ति । उत्प्रेक्षाभ्रान्तिमत्स्वभावोक्तीनां संसृष्टिः । स्रग्धरा वृत्तम् ॥ २ ॥ **अविरलेति** । अविरलं निरन्तरं यथा तथा पतन्कुसुमनिकरो यस्य सः । अद्यापि पत्रान्तरेभ्यो गलन्तः वर्षावसानसलिलबिन्दवो यस्य स इव लक्ष्यते । तं पश्येति सम्बन्धः ।

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१ बहलो (बहलुद्दा०). २ प्रतिबुद्ध (पडिबु०). ३ बहुल ४ काणपिङ्गा. ५ शेषप्रवाल (सिअरो अगप). ६ वसानसमयसलि० (वसाणसमअ०).

सप्तपर्णपादपः । (भो वअस्स । एद पि दाव पेक्ख पेक्ख । जो एसो अविरलपडन्त-कुसुमणिअरो अअ वि पसन्तरगळन्तवरिसावसाणसलिलबिन्दू विअ लक्खीअदि सत्तवण्णपाअवो ।)

राजा—वयस्य सम्यगुत्प्रेक्षितम्। बहेव सदृशं जलदसमयस्य। तथाहि।

विश्राणा मृदुतां शिरीषकुसुमश्रीहारिभिः शाद्वलैः
—कल्पितकुट्टिमा मरकतक्षोदैरिव क्षालितैः।
एषा संप्रति बन्धनाद्विगलितैर्बन्धूकपुष्पोत्करै-
रद्यापि क्षितिरिन्द्रगोपकशतैश्छन्नेव संलक्ष्यते ॥ २ ॥

(ततः प्रविशति चेटी ।)

चेटी—आज्ञप्तास्मि देव्या वासवदत्तया। हञ्जे इन्दीवरिके अद्य मयागस्त्यमहर्षयेऽर्घो दातव्यः। तद्गच्छ त्वम्। शेफालिकाकुसुममालां लघु गृहीत्वागच्छेति। एषाप्यारण्यिका धारागृहोद्यानदीर्घिकाया यावदेव विकसितानि कमलानि नास्ताभिलाषिणा सूर्येण मुकुलाय्यन्ते तावदेव लब्धवचित्यागच्छत्विति। एषा तपस्विनी तां दीर्घिकां न जानाति। तद्गृहीत्वा तां गमिष्यामि। (नेपथ्याभिमुखमवलोक्य।) इत इत आरण्यिके एहि। (आणत्तम्हि देवीए वासवदत्ताए। हञ्जे इन्दीवरिए। अज्ज मए अगत्थिमहेसिणो अग्घो दादव्वो। ता गच्छ तुम। सेहालिआकुसुममालं लहु गेण्हिअ आअच्छेत्ति। एसावि आरण्णिआ धाराघरुज्जाणदीहिआए जाव एव्व विआसिआईं कमलाइं ण अत्थाहिला-

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विश्राणेति। शिरीषकुसुमानां श्रियं शोभां हरन्तीति तैः शाद्वलैः शादहरितप्रदेशैः मृदुतां कोमलतां विश्राणा। क्षालितैः निर्मृष्टैः मरकतक्षोदैः मरकतखण्डैः सद्यस्तत्क्षणं कल्पित-कुट्टिमा इव स्थिता। एषा भूमिः संप्रति बन्धनाद्विगलितैः बन्धूकपुष्पाणामुत्करैः पुञ्जैः अद्यापि इन्द्रगोपकशतैः छन्ना इव लक्ष्यते। शार्दूलविक्रीडितं वृत्तम् ॥ २ ॥ हञ्जे इति चेटीं प्रति सम्बोधनम्। 'हण्डे हञ्जे हलाह्वाने नीचां चेटीं सखीं प्रति'। इत्यमरः। अगस्त्य महर्षये। अत्र—अप्राप्ते भास्करे कन्यां शेषभूतैस्त्रिभिर्दिनैः। अर्घ्यं दद्युरगस्त्याय गौडदेश-निवासिनः ॥ इति ब्रह्मवैवर्ते। भीमपराक्रमेऽपि—यस्तु भाद्रपदस्यान्त उदिते कलशोद्भवे। अर्घ्यं दद्यादगस्त्याय सर्वान्कामाँल्लभेत सः ॥ इति। पद्यद्वयमुद्धृतं श्रीकृष्णसूरिभिः। अरण्ये भवा आरण्यिका। 'अरण्यान्मनुष्ये' इत्यनेनारण्यशब्दाद्वुञ्। 'प्रत्ययस्थात्कात्'• इति इत्वम्। मुकुलाय्यन्ते मुकुलवदाचरन्ति मुकुलायन्ते तथा क्रियन्ते। सङ्कुच्यन्ते इत्यर्थः।

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१ सम्यगुपलक्षितं वयस्येन। अत्र हि बहेव २ अर्घं दातव्यम् ३ पुष्पाणि ल•. ४ याव-देव अस्ताः सूर्येण न मुकुलयन्ते कमलानि (जाव एव्व अत्था• णमुउलाविअन्ति कमलाइं) तावदेवावचित्य. ५ मप. आरण्यि ६ इत एहि आ

सिणा सुज्जेण मउलाविज्जन्ति ताव एव्व लहुअं अवचिणुअ आअच्छदुत्ति । एसा तव-स्सिणी तं दीहिअं ण जाणादि । ता गेण्हिअ तं गमिस्सं । इदो इदो आरण्णिए एहि ।)

(ततः प्रविशत्यारण्यिका ।)

आरण्यिका—(सबाष्पोद्वेगमात्मगतम् ।) तथा नाम तादृशे वंश उत्पन्न-यान्यजनमाज्ञाप्य स्थितया सांप्रतं परस्य मयाज्ञप्तिः कर्तव्येति नास्ति खलु दुष्करं देवस्य । अथवा ममैवैष दोषो येन जानत्यापि न व्यापादित आत्मा । तत्किं सांप्रतं करिष्यामि । अथवा दुष्करमिदानीं मया चिन्तितम् । वरमेवैतदपि । न पुनरात्मनो महार्घं वंशं प्रकाशयन्त्या मया लघूकृत आत्मा । तत्का गतिः । यथाभणितमनुष्ठास्यामि । (तह णाम तारिसे वंसे उप्पण्णाए अण्णजणं आणाविअ ठ्ठिदाए संपदं परस्स मए आणत्ती कादव्वेत्ति णत्थि खु दुक्करं देव्वस्स । अहवा मह एव्व एसो दोसो जेण जाणन्तीए वि ण वावादिओ अप्पा । ता किं संपदं करिस्सं । अहवा दुक्करं दाणिं मए चिन्तिदं । वरं एव्व एदं वि । ण उण अप्पणो महग्घं वंसं पआसअन्तीए मए लहुकिदो अप्पा । ता का गई । जहभणिदं अणुचिट्ठिस्सं ।)

चेटी—इत एह्यारण्यिके । (इदो एहि आरण्णिए ।)

आर०—इयमागच्छामि । (श्रमं नाटयन्ती ।) हञ्जे दूरे किमद्यापि दीर्घिका । (इअं आअच्छामि । हञ्जे दूरे किं अज्जवि दिग्घिआ ।)

चेटी—एषा शेफालिकागुल्मान्तरिता । तदेहि अवतरावः । (अवतरणं नाटयतः ।) (एसा सेहालिआगुम्मन्तरिआ । ता एहि ओदरम्ह ।)

राजा—वयस्य किमन्यदिव चिन्तयसि । ननु ब्रवीमि महेव सदृशं शरत्समयस्येति । (विश्राणा मृदुतामित्यादि पुनः पठति ।)

विदूषकः—(सक्रोधम् ।) भोः त्वं तावदेतदन्यच्च पश्यन्नुत्कण्ठा-निर्भरं विनोदयस्यात्मानम् । मम पुनर्ब्राह्मणस्य स्वस्तिवाचनवेलातिक्रामति । तद्यावदहं त्वरितं दीर्घिकायां स्नात्वा देव्योः सकाशं गमिष्यामि । (भो तुमं दाव एदं अण्णं अ पेक्खन्तो उक्कण्ठाणिब्भरं विणोदेसि अप्पाणं । मम उण बह्म-णस्स सोत्थिवाअणवेला अदिक्कमदि । ता जाव अहं तुवरिअ दीहिआए ण्हाइअ देवीए सआसं गमिस्सं ।)

तादृशे मुख्यरीत्या । वरं मनाक्प्रियम् । महार्घमुदारम् । लघूकृतः लघुतां नीतः । गुल्मः स्तम्बः ।

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१ सबाष्पमात्म०. २ उत्पन्ना दासजनमा० सांप्रतं (उप्पण्णा दासजण आणाविअ संपदं). ३ पंग्निहासि- ४ देवीसकाशं.

राजा—ननु मूर्ख पारंगता एव वयं दीर्घिकायाः । एवमने-केन्द्रियसुखातिशयमनुभवन्नपि नोपलक्षयसि । पश्य ।

श्रोत्रं हंसस्वनोऽयं सुखयति दयितानूपुरह्लादकारी
दृष्टिप्रीतिं विधत्ते तटतरुविवरालक्षिता सौधपाली ।
गन्धेनाम्भोरुहाणां परिमलपटुना जायते घ्राणसौख्यं
गात्राणां ह्लादमेते विदधति मरुतो वारिसंपर्कशीताः ॥ ४ ॥

तदेहि दीर्घिकातटमुपसर्पावः । (परिक्रम्यावलोक्य च ।) वयस्य पश्य पश्य ।

उद्यानदेवताया स्फुटपङ्कजकान्तिहारिणी स्वच्छा ।
दृष्टिरिव दीर्घिकेयं रमयति मां दर्शनेनैव ॥ ५ ॥

विदूषकः—(सकौतुकम् ।) भो वयस्य पश्य पश्य । कैषा कुसुमपरिमलसुगन्धवेणिमधुकरावलिर्विद्रुमलतारुणहस्तपल्लवा उज्ज्वलतनुकोमलबाहुलता सत्यं प्रत्यक्षचारीवोद्यानदेवता स्त्री दृश्यते । (भो वअस्स पेक्ख पेक्ख । का एसा कुसुमपरिमलसुअन्धवेणीमहुअरावली विद्दुमलआरुणहत्थपल्लवा उज्जलतणुकोमलबाहुलदा सच्चं पच्चक्खचारी विअ उज्जाणदेवदा इत्थिआ दीसइ ।)

राजा—(सकौतुकं विलोक्य ।) वयस्य निरतिशयस्वरूपशोभाजनितबहुविकल्पेयम् । यत्सत्यमहमपि नावगच्छामि । पश्य ।

पारंगताः तीरं प्राप्ताः । अनेकानि च तानि इन्द्रियाणि तेषां सुखातिशयमतिशयितसुखमित्यर्थः । तदेव दर्शयति—**श्रोत्रमिति** । दयितायाः प्रेयस्या नूपुरस्येव ह्लादं शब्दं करोतीति तथा । दयितामञ्जीरशिञ्जितसदृश इत्यर्थः । अयं हंसस्वनः श्रोत्रं कर्णौ इत्यर्थः । सुखयति । तटतरूणां विवरेभ्यो लक्षिता दृष्टा सौधपाली तदवस्थिताट्टपङ्क्तिः दृष्टेः नयनयोः प्रीतिं मुदं विधत्ते । अम्भोरुहाणां परिमलेन पटुना स्फुटेन गन्धेन सौरभ्येण घ्राणस्य सौख्यं जायते । एते वारिसंपर्केण शीताः मरुतो वायवः गात्राणां ह्लादं विदधति च । स्वभावोक्तिः । स्रग्धरा छन्दः ॥ ४ ॥ **उद्यानेति** । स्फुटानां विकसितानां पङ्कजानां कमलानां कान्त्या हरतीति हारिणी मनोहरा । दृष्टिपक्षे कान्तिवत् हारिणी । स्वच्छा उद्यानदेवताया दृष्टिः इव इयं दीर्घिका मां दर्शनेनैव रमयति । श्लिष्टोपमालङ्कारः । आर्योपगीतिः ॥ ५ ॥

कुसुमेति । कुसुमानां वेण्या धृतानां परिमलेन सुगन्धा वेणिस्तत्र मधुकरावली यस्याः सा । पक्षे कुसुमानामुद्यानस्थानां । वेणिभूता मधुकरावली यस्याः सा । विद्रुमलतेव प्रवाललतेव अरुणः रक्तः हस्तपल्लवो यस्याः । पक्षे हस्त इव पल्लवो यस्याः । उज्ज्वलन्ती तनुः कोमला च बाहुलता यस्याः । निरतिशया चासौ स्वरूपशोभा च । तया । निरतिशये स्वरूपे च शोभा च ताभ्यामिति वा । जनिता बहवो विकल्पाः कल्पना यया सा

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१ सुखमन० २ लभसे ३ सह्लाद ४ माला. ५ गात्रस्या ६ ससर्श. ७ का पुनरेषा (का उण.)

पातालाद्भुवनावलोकनपरा किं नागकन्योत्थिता
मिथ्या तत्खलु दृष्टमेव हि मया तस्मिन्कुतोऽस्तीदृशी ।
मूर्ता स्यादिह कौमुदी न घटते तस्या दिवा दर्शनं
केयं हस्ततलस्थितेन कमलेनालोक्यते श्रीरिव ॥ ६ ॥

विदूषकः—(निरूप्य ।) एषा खलु देव्याः परिचारिकेन्दीवरिका । तद्गुल्मान्तरितौ भूत्वा पश्यावः । (एसा क्खु देवीए परिआरिआ इन्दीवरिआ । ता गुम्मन्तरिआ भविअ पेक्खह्म ।)

(उभौ तथा कुरुतः ।)

चेटी—(कमलिनीपत्रग्रहणं नाटयन्ती ।) आरण्यिके अवचिनु त्वं पद्मानि । अहमप्येतस्मिन्नलिनीपत्रे शेफालिकाकुसुमान्यवचित्य देवीसकाशं गमिष्यामि । (आरण्णिए अवचिणु तुमं पदुमाई । अहं वि एदस्सिं णलिणीपत्तम्मि सेहालिआकुसुमाई अवइणुअ देवीसआसं गमिस्सं ।)

राजा—वयस्य संलाप इव वर्तते । तदवहिताः शृणुमः । कदाचिदित एव व्यक्तीभविष्यति ।

(चेटी गमनं नाटयति ।)

आर०—हला इन्दीवरिके । न शक्नोमि त्वया विना मुहूर्तमप्यत्रासितुम् । (हला इन्दीवरिए ण सक्कुणोमि तुए विणा मुहुत्तंवि एत्थ आसिदुं ।)

चेटी—(विहस्य ।) यादृशमद्य मया देव्या मन्त्रितं श्रुतं तादृशेन चिरमेव मया विना त्वयासितव्यम् । (जादिसं अज्ज मए देवीए मन्तिदं सुदं तारिसेण चिरं एव्व मए विणा तुए आसिदव्वं ।)

तयोक्ता । पातालेति । भुवनस्य महीलोकस्यावलोकनपरा नागकन्यका पातालादुत्थिता किं स्यादिति वितर्क्य । नैतत्स्यादित्याक्षिपति । तन्मिथ्या खलु । मया दृष्टमेव हि । तस्मिन्पाताले ईदृशी लावण्यसम्पन्ना कन्यका कुतः । इह मूर्ता मूर्तिमती कौमुदी स्यात् । एतदपि न । तस्याः कौमुद्या दिवादर्शनं न घटते संभवति । केयं तर्हि या हस्ततलस्थितेन कमलेन श्रीः इव आलोक्यते । सन्देहालंकारः । शार्दूलविक्रीडितं वृत्तम् ॥ ६ ॥

यादृशं यत्प्रकारकम् । त्वद्विवाहसम्बन्धीति गूढम् । मन्त्रितं भाषितम् । तादृशेन तदनु-

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१ धिया. २ कुतस्त्वी०. ३ रिका आगच्छति (आअच्छदि). ४ एतन्नास्ति बहुषु पुस्तकेषु. ५ नादृशं (नारिसं).

आर०—(सविषादम् ।) किं देव्या मन्त्रितम् । (देवाए मन्तिदं ।)

चेटी—एवम् । तदैवाहं महाराजेन भणिता यथा—यदैषा विन्ध्यकेतुदुहिता वरयोग्या भविष्यति तदाहं स्मारयितव्य इति । तत्सांप्रतं महाराजं स्मारयामि येनास्या वरचिन्तापर्याकुलो भविष्यति । (एवं । तदा एसा अ० महाराएण भणिदा जह जदा एसा विञ्झकेदुदुहिदा वरजोग्गा भविस्सदि तदा अहं सुमराइदव्वात्ति । ता संपदं महाराअं सुमरावेमि जेण से वरचिन्तापज्जाउलो भविस्सदि ।)

राजा—(सहर्षम् ।) इयं सा विन्ध्यकेतोर्दुहिता । (सानुतापम् ।) चिरं मुषिताः स्मो वयम् । वयस्य निर्दोषदर्शना कन्यका खल्वियम् । विश्रब्धमिदानीं पश्याम ।

आर०—(सरोषं कर्णौ पिधाय ।) तद्गच्छ त्वम् । न मम त्वयासंबद्धप्रलापिन्या प्रयोजनम् । (ता गच्छ तुमं । ण मह तुए असंबद्धप्पलाविणीए पओअणं ।)

(चेट्यसहत्य पुष्पावचयं नाटयति ।)

राजा—अहो सुतरां प्रकटीकृतमाभिजात्यं धीरतया । वयस्य धन्यः खल्वसौ य एतदङ्गस्पर्शसुखभाजनं भविष्यति ।

(आरण्यिका कमलावचयं नाटयति ।)

विदूषकः—भो वयस्य पश्य पश्य । आश्चर्यमाश्चर्यम् । एषा सलिलचलत्करपल्लवप्रभाविस्तृतेनोपहसितशोभं करोति कमलवनमवचिन्वती । (भो वअस्स पेक्ख पेक्ख । अच्चरिअं अच्चरिअं । एसा सलिलचलन्तकरपल्लवप्पहाविच्छुरिदेण आहसिदसोहं करेदि कमलवणं अवचिणन्ती ।)

राजा—वयस्य सत्यमेवैतत् । पश्य ।

रोषादित्यर्थः । सानुतापमनुतापेन पश्चात्तापेन सहितं यथा तथा । विश्रब्धं यथा तथा । असम्बद्धं सन्दर्भरहितमनर्थकमिति यावत् । यदा वरयोग्या भविष्यतीत्यादि प्रलपतीति तथा तया । एषा नर्मोक्तिः । एवं शाकुन्तलेऽपि इमामसम्बद्धप्रलापिनीं प्रियंवदामार्यायै गौतम्यै निवेदयिष्यामीति शकुन्तलावाक्यम् । एषा कमलानि अवचिन्वती सलिले जले चलन्ती । करपल्लवस्य प्रभा तस्या विस्तृतेन विस्तारेण प्रसरणेनेत्यर्थः ।

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१ तदाहं म० । यथा—यैषा स्त० यदा २ °नया स० (°णए प०) ३ चिरम्० ४ एत न्नास्ति क्वचित् ५ विच्छुरितेन (विच्छुरिदेण) ६ कमल = स्थल

अच्छिन्नामृतबिन्दुवृष्टिसदृशीं प्रीतिं ददत्या दृशां
याताया विगलत्पयोधरपटाद्द्रष्टव्यतां कामपि
अस्याश्चन्द्रमसस्तनोरिव करस्पर्शास्पदत्वं गता
नैते यन्मुकुलीभवन्ति सहसा पद्मास्तदेवाद्भुतम् ॥ ७ ॥

आर॰—(भ्रमरबाधां नाटयन्ती ।) हा धिक् हा धिक् । एते खल्वपरे परित्यज्य कमलिनीं नीलोत्पलवनानि समापतन्तो निपुणतरं बाधमाना आयासयन्ति मां दुष्टमधुकराः । (उत्तरीयेण मुखं पिधाय सभयम् ।) हला इन्दीवरिके परित्रायस्व मां परित्रायस्व माम् । एते खलु दुष्टमधुकराः परिभविष्यन्ति । (हद्धि हद्धि । एदे क्खु अवरे परिच्चइअ कमलिणीं णीलुप्पलवणाइं समापडन्ता णिउणअरं बाधन्ता आआसअन्ति मं दुट्ठमहुअरा । हला इन्दीवरिए परित्ताएहि मं परित्ताएहि मं । एदे क्खु दुट्ठमहुअरा परिभविस्सन्ति ।)

विदूषकः—भो वयस्य पूर्णास्ते मनोरथाः । यावदेव गर्भदास्याः सुता नागच्छति तावदेव त्वमपि तूष्णीको भूत्वोपसर्प । एषापि सलिलशब्दसूचितेन पदसंचारेणेन्दीवरिकागच्छतीति ज्ञात्वा स्वयमेवावलम्बिष्यते । (भो वअस्स पुण्णा दे मणोरहा । जाव एव्व गब्भदासीए सुदा ण आअच्छदि ताव एव्व तुमं वि तुण्हीको भविअ उवसप्प । एसा वि सलिलसद्दसूइदेण पअसंचारेण इन्दीवरिआ आअच्छदित्ति जाणिअ तुमं एव्व ओलम्बिस्सदि ।)

राजा—साधु वयस्य साधु । कालानुरूपमुपदिष्टम् । (इत्यारभ्य समीपमुपसर्पति ।)

अच्छिन्नेति । दृशां नयनानां पश्यतामिति शेषः । दृशेति पाठे अवलोकनेनेत्यर्थः । अच्छिन्ना अनवरता या अमृतबिन्दूनां वृष्टिस्तस्याः सदृशीं प्रीतिमानन्दं ददत्याः । विगलन्यः पयोधरपटः स्तनांशुकं तस्मात्कामपि अनिर्वचनीयां द्रष्टव्यतां दर्शनीयतां यातायाः । चन्द्रमसः पक्षे विगलन्पयोधरः यः पयोधरो मेघः स एव पटस्तस्मात् । अतश्चन्द्रमसस्तनोरिव अस्याः करस्पर्शास्पदत्वं हस्तसंपर्कस्य पक्षे किरणसंसर्गस्य आस्पदत्वं स्थानतां गता एते पद्माः कमलानि । वा पुंसि पद्ममिति पुंलिंगता । सहसा न मुकुलीभवन्ति इति यत्तदेवाद्भुतम् । विशेषोक्तिः । शार्दूलविक्रीडितं वृत्तम् ॥ ७ ॥ अपरे कुसुमगन्धलम्पटाकृष्टाः प्रथमे । एते अन्ये इत्यर्थः । समापतन्तः संमुखाभिपतन्तः । निपुणतरं समधिकम् । द्विगुणतरमिति साधीयान्पाठः । परिभविष्यन्ति मामाक्रमिष्यन्तीत्यर्थः । एवं शाकुन्तलेऽपि—हला परित्रायेथां मामनेन दुर्विनीतेन मधुकरे-

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१ दृष्टिपात. २ दृशा. ३ भेवार्थे, नाटयति. ४ परिवर्ज्य कमलिनीं नीलोत्पलवनं समाप॰ द्विगुणमायास॰ (परिवज्जिअ कमलिणीं णीलुप्पलवणं समा॰ दिउणअर आ॰). ५ पिदधाति. ६ एषा दासी (एसा दासी). ७ भूत्वेन (सलिलेण). ८ स्वयमेव त्वामव॰ (सअं एव्व तुमं).

आर०—(पदशब्दाकर्णनं नाटयन्ती ।) इन्दीवरिके लघूपसर्प लघूपसर्प । आकुलीकृतास्मि दुष्टमधुकरैः । (इन्दीवरिए । लहु उवसप्प लहु उवसप्प । आउलीकिदह्मि दुट्ठमहुअरेहिं । (राजानमवलम्बते ।)

(राजा कण्ठे गृह्णाति । व्यापिण्डोत्तरीय मुखादपनीय राजानमपश्यन्ती भ्रमरावलोकनं नाटयति ।)

राजा—(स्वोत्तरीयेण भ्रमरान्निवारयन् ।)

अयि विसृज विषादं भीरु भृङ्गास्तवैते
　परिमलरसलुब्धा वक्त्रपद्मे पतन्ति ।
विकिरसि यदि भूयस्त्रासलोलायताक्षी
　कुवलयवनलक्ष्मीं तत्कुतस्त्वां त्यजन्ति ॥ ८ ॥

आर०—(राजानं दृष्ट्वा साध्वसं नाटयन्ती ।) कथं नैषेन्दीवरिका । (सभयं राजानं स्पृष्टवापसरन्ती ।) इन्दीवरिके । लघ्वागच्छ लघ्वागच्छ । परित्रायस्व माम् । (कहं ण एसा इन्दीवरिआ । इन्दीवरिए । लहु आअच्छ लहु आअच्छ । परित्ताएहि मं ।)

विदूषकः—भवति सकलपृथ्वीपरित्राणसमर्थेन वत्सराजेन परित्रायमाणा चेटीमिन्दीवरिकामाक्रन्दसि । (होदि सअलपुहवीपरित्ताणसमत्थेण वच्छराएण परित्ताअन्ती चेडिं इन्दीवरिअं अक्कन्दसि ।)

(राजा "अयि विसृज–" इत्यादि पुनः पठति ।)

आर०—(राजानमवलोक्य सस्पृहं सलज्जं चात्मगतम् ।) अयं खलु स महाराजो यस्याहं तातेन दत्ता । स्थाने खलु तातस्य पक्षपातः । (आकुलतां नाटयति ।) (अअं क्खु सो महाराओ जस्स अहं तादेण दिण्णा । ठाणे क्खु तादस्स पक्खवादो ।)

णाययिष्यमानामिति । गर्भादारभ्य दासी गर्भदासी । तूष्णीक मौनी । लघु शीघ्रम् । अयीति । अयि भीरु विषादं मुञ्च । एते परिमलरसे सौगन्ध्यास्वादे लुब्धा भृङ्गा तव वक्त्रपद्मे पतन्ति । त्रासेन भयेन लोले चपले आयते दीर्घे अक्षिणी यस्याः सा त्वं यदि भूयः कुवलयवनलक्ष्मीं इतस्ततो दृष्टिपातेन विकिरसि तर्हि त्वां कुतः परित्यजन्ति । न त्यजेयुरेव । मालिनी वृत्तम् । ननमयययुतेयं मालिनी भोगिलोकैः । इति तल्लक्षणम् ॥ ८ ॥ स्थाने युक्तं । पक्षपातः अतिशयितं प्रेम ।

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१ इति रा०. २ पतन्ति. ३ लघ्वागच्छलघ्वागच्छ. ४ पुनरेव. भाग्यानि किं चेटीमा०

चेटी—आयासिता खल्वारण्यिका दुष्टमधुकरैः । तद्यावदुपसर्प्य समाश्वासयामि । आरण्यिके मा बिभिहि । एषोपगतास्मि । (आआसिआ क्खु आरण्णिआ दुट्ठमहुअरेहिं । ता जाव उवसप्पिअ समस्सासेमि । आरण्णिए मा भआहि । एसा उवअदम्हि ।)

विदूषकः—भोः अपसरापसर । एषा खल्विन्दीवरिकागता । एतं वृत्तान्तं प्रेक्ष्य देव्यै निवेदयिष्यति । (अङ्गुल्या निर्दिश्य ।) तदिदमेव कदलीगृहं प्रविश्य मुहूर्तं तिष्ठावः । (भो ओसर ओसर । एसा क्खु इन्दीवरिआ आअदा । एदं वुत्तन्तं पेक्खिअ देवीए णिवेदइस्सदि । ता इमं एव्व कदलीघरं पविसिअ मुहुत्तं चिट्ठम्ह ।)

(उभौ तथा कुरुतः ।)

चेटी—(उपगम्य कपोलौ स्पृशन्ती ।) हञ्जे आरण्यिके । कमलसदृशास्य तव वदनस्यायं दोषो यन्मधुकरा एवमपराध्यन्ति । (हस्ते गृहीत्वा ।) तदेहि गच्छावः । परिणतो दिवसः । (हञ्जे आरण्णिए कमलसरिसस्स तुह वअणस्स अअं दोसो जं महुअरा एव्वं अवरज्झन्ति । ता एहि गच्छम्ह । परिणदो दिअहो ।)

(गमनं नाटयतः ।)

आर०—(कदलीगृहाभिमुखमवलोक्य ।) हञ्जे इन्दीवरिके अतिशिशिरतया सलिलस्योरुस्तम्भ इव समुत्पन्नः । तच्छनैः शनैर्गच्छावः । (हञ्जे इन्दीवरिए अदिसिसिरदाए सलिलस्स ऊरुत्थम्भो विअ समुप्पण्णो । ता सणिअं सणिअं गच्छम्ह ।)

चेटी—तथा । (तह ।)

(इति निष्क्रान्ते ।)

विदूषकः—भोः एहि निष्क्रामावः । तां गृहीत्वैषा दास्याः सुतेन्दीवरिका गता । (भो एहि णिक्कमम्ह । तं गेण्हिअ एसा दासीए सुआ इन्दीवरिआ गदा ।)

राजा—(निःश्वस्य ।) कथं गता । सखे वसन्तक । न खल्वविघ्नमभिलषितमधन्यैः प्राप्यते । (विलोक्य ।) सखे पश्य पश्य ।

ऊरुस्तम्भ ऊरोर्जडिमा । समुत्पन्नः [illegible] । अतिस्नि[illegible]—एवं [illegible]—अहो [illegible] प्रार्थितार्थसिद्धयः । इति ।

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१ मा भैषीः मा भैषीः । [illegible] ([illegible]). २ [illegible] ([illegible]). ३ [illegible]. ४ [illegible] [illegible] । [illegible] [illegible].

आबद्धमुखमपीदं कण्टकितं कमलकाननं तस्याः ।
सुकुमारपाणिपल्लवसंस्पर्शसुखं कथयतीव ॥ ९ ॥

(निःश्वस्य ।) सखे । क इदानीमुपायः पुनस्तां द्रष्टुम् ।

विदूषकः—भोः त्वमेव पुत्तलिकां भङ्क्त्वेदानीं रोदिषि । न ममैं खलु ब्राह्मणस्य वचनं करोषि । (भो तुमं एव्व पुत्तलिअं भञ्जिअ दाणिं रोदिसि । ण मह क्खु बह्मणस्स वअणं करेसि ।)

राजा—किं मया न कृतम् ।

विदूषकः—तदिदानीं विस्मृतम् । यथा तूष्णीको भूत्वोपसर्पेति मया भणितम् । अतिसंकटे यद्भवान्प्रविश्यालीकपाण्डित्यदुर्विदग्धतया “ अयि निस्तृज विषादम् ” इत्येतैरन्यैश्च कटुवचनैर्निर्भर्त्स्य सांप्रतं किं रोदिषि । पुनरप्युपायं पृच्छसि । (तं दाणिं विसुमरिदं । जह तुण्हीओ भविअ उवसप्पेत्ति मए भणिदं । अदिसंकडे जं भवं पविसिअ अलिअपण्डिच्चदुव्विदद्धदाए अइ विसिज्ज विसादेत्ति एदेहिं अण्णेहिं अ कडुअवअणेहिं णिब्भच्छिअ संपदं किं रोदिसि । पुणो वि उवाअं पुच्छसि ।)

राजा—कथं समाश्वासनमपि निर्भर्त्सितमिति भणितं मूर्खेण ।

विदूषकः—ज्ञातमेव कोऽत्र मूर्ख इति । तत्किमेतेन । अस्तमयाभिलाषी भगवान्सहस्ररश्मिः । तदेह्यभ्यन्तरमेव प्रविशावः । (जाणिदं एव्व को एत्थ मुक्खोत्ति । ता किं एदेण । अत्थमआहिलासी भअवं सहस्सरस्सी । ता एहि अब्भन्तरं एव्व पविसम्ह ।)

राजा—(विलोक्य ।) अये परिणतप्रायो दिवसः । अहह । संप्रति हि—

हृत्वा पद्मवनद्युतिं प्रियतमेवेयं दिनश्रीर्गता
रागोऽस्मिन्मम चेतसीव सवितुर्बिम्बेऽधिकं लक्ष्यते ।

आबद्धेति । इदं कमलकाननं पद्मवनं आबद्धं मुकुलितं मुखं यस्य तदाबद्धमुखमपि । कण्टकितं सञ्जातकण्टकं सरोमाञ्चं च सत् । तस्या आरण्यिकायाः यः सुकुमारः पाणिपल्लवः तस्य संस्पर्शेन जातं सुखं कथयतीव । उत्प्रेक्षालंकारः । पथ्यार्यावृत्तम् ॥ ९ ॥ पुत्तलिकां पाञ्चालिकाम् । अतिसंकटे इति सोपहासम् । अलीकपाण्डित्यं मिथ्यावैदग्ध्यं तेन दुर्विदग्ध· साभिमान पण्डितंमन्य इत्यर्थः । तस्य भावस्तत्ता तया । अस्तमयमभिलषतेऽस्तमयाभिलाषी आसन्नास्तमय इत्यर्थः । कृत्वेति । इयं दिनश्रीः पद्मवनस्य कान्तिं शोभां हृत्वा प्रिया आरण्यिका इव गता । अस्मिन्पुरो दृश्यमाने सवितुर्बिम्बे मम चेतसि इव रागो रक्तिमा अनुरागश्च अधिकं

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१ अभ्युपायः २ मे दुर्बलस्य (मे दुब्बलस्स). ३ मया भणितम्.. विदग्ध '·अपि... कटुवचनैः भर्त्सना भर्त्सनं. ४ एहीनं. ५ दिनकरः (दिणअरो).

चक्राह्वोऽहमिव स्थितः सहचरीं ध्यायन्नलिन्यास्तटे
संजाता सहसा ममेव भुवनस्याप्यन्धकारा दिशः ॥ १० ॥

(इति निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः ।

तृतीयोऽङ्कः ।

(ततः प्रविशति मनोरमा ।)

मनोरमा—आज्ञप्तास्मि देव्या वासवदत्तया हञ्जे मनोरमे यः स साङ्कृत्यायन्यार्यपुत्रस्य मम च वृत्तान्तो नाटकोपनिबद्धस्तस्य नर्तितव्यशेषमद्य युष्माभिः कौमुदीमहोत्सवे नर्तितव्यमिति । ह्यः खल्वारण्यिकया प्रियसख्या शून्यहृदययान्यथैव नर्तितम् । अद्य पुनर्वासवदत्ताभूमिकया तया यदि तथा क्रियते ततोऽवश्यं देवी कुप्यति । तत्कुत्र तावत्तां प्रेक्ष्योपालप्स्ये । (विलोक्य ।) एषारण्यिकात्मनैव किमपि किमपि मन्त्रयमाणा दीर्घिकातीरे कदलीगृहं प्रविशति । तद्गुल्मान्तरिता भूत्वा श्रोष्यामि तावदस्या विश्रब्धजल्पितानि । (आणत्तह्मि देवीए वासवदत्ताए हञ्जे मणोरमे जं सं संकिच्चायणीए अज्जउत्तस्स मम अ वुत्तन्तो णाडओवणिबद्धो तस्स णच्चिदव्वसेसं

दृश्यते । चक्राह्व चक्रवाकः अहमिव सहचरीं ध्यायन् नलिन्याः तटे स्थितः । दिशः मम इव भुवनस्यापि सहसा अन्धकाराः अन्धकारवत्यः । अनाह्लादकरा इत्यर्थः । जाताः । ‘ अर्श आदिभ्योऽच् ’ इति मत्वर्थीयः अच् । उपमा । शार्दूलविक्रीडितं वृत्तम् ॥ १० ॥

इत आरभ्याङ्कसमाप्तिं यावत्प्रतिमुखाभिसन्धी । तत्रादौ वत्सराजारण्यिकासमागमहेतोरनुरागबीजस्य द्वितीयाङ्कोपक्षिप्तस्य मनोरमाविदूषकाभ्यां ज्ञायमानतया किंचिल्लक्ष्यस्य वासवदत्तयाऽज्ञाततया चालक्ष्यस्य दृश्यादृश्यरूपतयोद्भेदः प्रतिमुखसन्धिः । साङ्कृत्यायनी नाम काचित्परिव्राजिका ग्रन्थनिर्माणकुशला वासवदत्ताया विनोदयित्री । नर्तितव्यशेषं नाटयितव्यशेषम् । कौमुदीमहोत्सवे आश्विनस्य पूर्णिमायां क्रियमाणोत्सवे [। शून्यमन्यविषयगतं हृदयं यस्याः सा । हृदयेनासंनिहितेत्यर्थः । तया । भूमिका वेषः । उपालप्स्ये दोषं दास्यामि । मन्त्रयमाणा आत्मना व्याहरन्ती । गुल्मः लतागहनं तेनान्तरिता पिहिता । विश्रब्धजल्पितानि स्वैरभाषितानि ।

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१ यस्सा० च य त्ति (यदिति). २ वासवदत्तायाः वेषं कृत्वा तथा नर्तिते देव्याः कोपो भविष्यति (०दत्ताए वेसं करिअ तह णच्चिदे देवीए कोवो हुविस्सदि).

-अज्ज तुम्हेहिं कोमदीमहूसवे णच्चिदव्वंति । हिओ क्खु आरण्णिआए पिअसहीए सुण्ण-
हिअआए अण्णहा एव्व णच्चिदं । अज्ज उण वासवदत्ताभूमिआए ताए जइ तह करी-
अदि तदो अवस्सं देवो कुप्पदि । ता कहिं दाव ता पेक्खिअ उवालम्भिस्सं । एसा
आरण्णिआ अप्पणा एव्व किं वि किं वि मन्तअन्ती दिग्घिआतीले कदलीघरअं
पविसदि । ता गुम्मन्तरिआ भविअ सुणिस्सं दाव से वीसद्धजप्पिदाणि ।)

(ततः प्रविशत्यासन्नस्यां कामावस्थां नाटयन्त्यारण्यिका ।)

आर०—(निःश्वस्य ।) हृदय दुर्लभजनं प्रार्थयमानं त्वं कस्मान्मां दुःखितां करोषि । (हिअअ दुल्लहजणं पत्थअन्तो तुमं कीस मं दुक्खिदं करेसि ।)

मनो०—तदेतदस्याः शून्यहृदयत्वस्य कारणम् । किं पुनरेषा प्रार्थयते । अवहिता तावच्छ्रोष्यामि । (तं एदं एदस्स सुण्णहिअअत्तणस्स कारणं । किं उण एसा पत्थेदि । अवहिदा दाव सुणिस्सं ।)

आर०—(सास्रम् ।) कथं तथा नाम सौम्यदर्शनो भूत्वा महाराज एवं संतापयति माम् । आश्चर्यमाश्चर्यम् । (निःश्वस्य ।) अथवा ममैवैषाऽभागधेयता । न पुनर्महाराजस्य दोषः । (कहं तह णाम सोम्मदंसणो भविअ महाराओ एव्वं संदावेदि मं । अच्चरिअं अच्चरिअं । अहवा मह एव्व एसा अभाअहेअदा । ण उण महाराअस्स दोसो ।)

मनो०—(सखाप्पम् ।) कथं महाराज एवास्याः प्रार्थनीयः । साधु प्रियसखि साधु । आभिजात्यसदृशस्तेऽभिलाषः । (कहं महाराओ एव्व से पत्थणिज्जो । साहु पिअसही साहु । अभिजाअसरिसो दे अहिलासो ।)

आर०—कस्मै तावदेतं वृत्तान्तं निवेद्य सह्यवेदनमिव दुःखं करिष्यामि । (विचिन्त्य ।) अथवा अस्ति मे हृदयनिर्विशेषा प्रियसखी मनोरमा । तस्या अप्येतल्लज्जया न पारयामि कथयितुम् । सर्वथा मरणं वर्जयित्वा कुतो मे हृदयस्यान्या निर्वृतिः । (कस्स दाव एदं उत्तन्तं णिवेदिअ सज्झवेअणं विअ दुक्खं करइस्सं । अहवा अत्थि मे हिअअणिव्विसेसा पिअसही मणोरमा । ताए वि एदं लज्जाए ण पारेमि कहिदुं । सव्वहा मरणं वज्जिअ कुदो मे हिअअस्स अण्णा णिव्वुदी ।)

दुर्लभजनं वत्सराजमित्यर्थः । प्रार्थयमानमभिलष्यत् । अवहिता सावधाना । अभागधेयता मन्दभाग्यत्वम् । हृदयान्निर्गतो विशेषो यस्याः सा । पारयामि शक्नोमि । निर्वृतिः सुखम् ।

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१ त्यारण्यिका । (आ०—कामावस्था नाटयन्ती निःश्वस्य ।). २ शोभन (शोहण०). ३ साधु प्रियसखि. ४ इदानीं (दाणिं).

मनोरमा—(सास्रम् ।) हा धिक् हा धिक् । अतिभूमिं गतोऽस्यास्तपस्विन्या अनुरागः । तत्किमिदानीमत्र करिष्यामि । (हद्धि हद्धि । अदिभूमिं गदो से तवस्सिणीए अणुराओ । ता किं दाणिं एत्थ करिस्सं ।)

आर०—(साभिलाषम् ।) अयं स उद्देशो यस्मिन्मधुकरैरायास्यमानावलम्ब्य महाराजेन समाश्वासितास्मि भीरु मा बिभीहीति । (अअं सो उद्देसो जस्सिं महुअरेहिं आआसिज्जन्ती ओलम्बिअ महाराएण समस्सासिदह्मि भीरु मा भआहित्ति ।)

मनोरमा—(सहर्षम् ।) कथमेषापि दृष्टा महाराजेन । सर्वथास्त्यस्या जीवितस्योपायः । यावदुपसृत्य समाश्वासयाम्येनाम् । (सहसोपसृत्य ।) युक्तं नाम हृदयस्यापि लज्जितुम् । (कहं एसा वि दिट्ठा महाराएण । सव्वहा अत्थि से जीविदस्स उवाओ । जाव उवसप्पिअ समस्सासेमि णं । जुत्तं णाम हिअअस्स वि लज्जिदुं ।)

आर०—(सलज्जमात्मगतम् ।) हा धिक् हा धिक् । सर्वं श्रुतमेतया । तदत्र युक्तमेव प्रकाशयितुम् । (प्रकाशं हस्ते गृहीत्वा ।) प्रियसखि मा कुप्य मा कुप्य । लज्जैवात्रापराध्यति । (हद्धि हद्धि । सव्वं सुदं एदाए । ता एत्थ जुत्तं एव्व पआसइदुं । पिअसहि मा कुप्प मा कुप्प । लज्जा एव्व एत्थ अवरज्झदि ।)

मनो०—(सहर्षम् ।) सखि अलं शङ्कया । एतन्म आचक्ष्व । सत्यमेव त्वं महाराजेन दृष्टा न वेति । (सहि अलं संकाए । एदं मे आअक्ख । सच्चं एव्व तुमं महाराएण दिट्ठा ण वेत्ति ।)

आर०—(सलज्जमधोमुखी) श्रुतमेव प्रियसख्या सर्वम् । (सुदं एव्व पिअसहीए सव्वं ।)

मनोरमा—यदि दृष्टा महाराजेन त्वं तदलं संतापितेन । स एवेदानीं दर्शनोपायपर्याकुलो भविष्यति । (जइ दिट्ठा महाराएण तुमं ता अलं संतप्पिदेण । सो एव्व दाणिं दंसणोवाअपज्जाउलो भविस्सदि ।)

अतिभूमिं परां कोटिम् । तपस्विन्याः अनुकम्पायाः । वराक्या इत्यर्थः । हृदयस्यापि स्वहृदयादप्यतिरिक्ताया ममेत्यर्थः । आत्मगतं, प्रकाशं—सर्वश्राव्यं प्रकाशं स्यादश्राव्यं स्वगतं मतम् । इति दशरूपके । दर्शनोपायपर्याकुलः दर्शनोपायचिन्ताव्यग्रः ।

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१ नाम किं, हृदयस्य-सखीजनस्य. २ लज्जा नाटयन्ती आ०. ३ नव दर्श०.

आर०—अयं सखीजनः पक्षपातेन मन्त्रयते । अयि सखिपक्षपातिनि । देवीगुणनिगडनिबद्धे खलु तस्मिञ्जने कुत एतत् । (अअं सहीअणो पक्खवादेण मन्तेदि । अइ सहिपक्खवादिणि । देवीगुणणिअलणिबद्धे क्खु तस्सिं जणे कुदो एदं ।)

मनोरमा—(विहस्य ।) हला अपण्डिते कमलिनीबद्धानुरागोऽपि मधुकरो मालतीं प्रेक्ष्याभिनवरसास्वादलम्पटः कुतस्तामनासाद्य स्थितिं करोति । (हला अपण्डिदे कमलिणीबद्धाणुराओ वि महुअरो मालदिं पेक्खिअ अहिणवरसास्सादलम्पडो कुदो तं अणासादिअ ठिदिं करेदि ।)

आर०—किमेतेनासंभावितेन । तदेहि । अधिकं खलु शरदातपेन संतप्तान्यद्यापि न मेऽङ्गानि संतापं मुञ्चन्ति । (किं एदिणा असंभाविदेण । ता एहि । अहिअं क्खु सरदादवेण संतप्पाइं अज्ज वि ण मे अङ्गाइं संदावं मुञ्चन्दि ।)

मनोरमा—अयि लज्जालुके न युक्तमेतदवस्थां गतयापि त आत्मा प्रच्छादयितुम् । (अइ लज्जालुए ण जुत्तं एदावत्थं गदाए वि दे अप्पा पच्छादिदुं ।)

(आरण्यिका मुखमवनमयति ।)

मनोरमा—अयि अविश्रम्भशीले किमिदानीं प्रच्छादयसि । निश्वासनिभविनिर्गतो दिवसं रात्रिमपि तवानुरागोऽविरतपतत्कुसुमशरशरनिवहप्रवृत्तहुङ्कारशब्द इव न भणति । (आत्मगतम् ।) अथवा न खल्वयं काल उपालम्भस्य । तद्यावत्कमलिनीपत्राण्यस्या हृदये दास्यामि । (उत्थाय

देवीगुणा एव निगडः लोहबन्धस्तेन निबद्धे । मालती जातिपुष्पम् । लम्पटो लोलुपः । स्थितिं करोति स्वास्थ्यमेति । लज्जां लाति इति लज्जालुः । 'सिध्मादिभ्य उपसंख्यानम्' इति वार्तिकेन लुः । सैव लज्जालुका । अविश्रम्भशीले प्रकृत्यात्मन्यविश्वासिनि । निश्वासनिभविनिर्गतः निश्वासच्छलेन विनिर्गतः । अविरतं पतन्त्यः कुसुमशरस्य मदनस्य शरनिवहो बाणसमूहस्तस्मात्प्रवृत्तः हुंकारशब्द इव । न भणति न तवावस्थां कथयति किम् ।

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१ एतद्वाक्यं नास्ति पुस्तकान्तरे. २ सखीजनपक्षपातेन मन्त्रयसे । (सहीअणपक्खवादेण मन्तेसि). ३ एतन्नास्ति क्वचित्.

४ अस्य स्थाने—श्वासनिभान्निर्गतो दिवसं रात्रिमपि तवानुरागः ।
अविरतपतन्मन्मथशरशतहुङ्कारशब्द इव ॥
(सासणिहा णिग्गमिओ दिअहं रत्तिं वि तुज्झ अणुराओ ।
अविरअपडनमम्महसरसअहुंकार सद्दोव्व ॥) इति पद्यं क्वचित्.

५ तत्तावद०

दीर्घिकाया नलिनीपत्राणि गृहीत्वारण्यिकाया हृदये ददती ।) समाश्वसितु सखी समाश्वसितु सखी । (अइ अविसंम्भसीले किं दाणिं पच्चादेसि । णीसासणिइविणिग्गओ दिअहं रत्तिं वि तुज्झ अणुराओ अविरदपडन्तकुसुमसरसरणिवहपउत्तहुंकार- सद्दो विअ ण भणइ । अहवा ण हु अअं कालो उवालम्भस्स । ता जाव णलिणीपत्ताइं से हिअए दाइस्सं । समस्ससदु सही समस्ससदु सही ।)

(ततः प्रविशति विदूषकः ।)

विदूषकः—अतिमहान् खलु प्रियवयस्यस्यारण्यिकाया उपर्यनुरागः। येन परित्यक्तराजकार्यस्तस्या एव दर्शनोपायं चिन्तयन्नात्मानं विनोदयति। (विचिन्त्य ।) कुत्रेदानीं तां प्रेक्षे । अथवा तत्रैव तावद् दीर्घिकायामन्विष्यामि । (परिक्रामति ।) (अदिमहन्तो क्खु पिअवअस्सस्स आरण्णिआए उवरि अणुराओ । जेण परिच्चत्तराअकज्जो ताए एव्व दंसणोवाअं चिन्तअन्तो अप्पाणं विणोदेइ । कहिं दाणिं तं पेक्खे । अहवा तहिं एव्व दाव दिग्घिआए अण्णेसामि ।)

मनोरमा—(आकर्ण्य ।) पदशब्द इव श्रूयते । तत्कदलीगुल्मान्तरिते भूत्वा प्रेक्षावहे तावत्क एष इति । (पदसद्दो विअ सुणीअदि । ता कदलीगुम्मन्तरिदा भविअ पेक्खम्ह दाव को एसोत्ति ।)

(उभे तथा कृत्वा पश्यतः ।)

आर०—कथं स एव महाराजस्य पार्श्वपरिवर्ती ब्राह्मणः । (कहं सो एव्व महाराअस्स पासपरिवट्टी बह्मणो ।)

मनोरमा—कथं वसन्तक एव । (सहर्षमात्मगतम् ।) अपि नाम तथा भवेत् । (कहं वसन्तओ एव्व । अवि णाम तह हवे ।)

विदूषकः—(दिशोऽवलोक्य ।) किमिदानीमारण्यिका सत्यमेवं संवृत्ता । (किं दाणिं आरण्णिआ सच्चं एव्व संवुत्ता ।)

मनोरमा—(सस्मितम् ।) सखि राजवयस्यः खलु ब्राह्मणस्त्वामुद्दिश्य मन्त्रयते । तत्तावदवहिते शृणुवः । (सहि राअवअस्सो क्खु बह्मणो तुमं उद्दिसिअ मन्तेदि । ता दाव अवहिदा सुणम्ह ।)

(आरण्यिका सहर्षं सलज्जं च शृणोति ।)

विदूषकः—(सोद्वेगम् ।) यदा तावन्मया गुरुमदनसंतापनिस्सहतया भर्त्रा राजाज्ञयारण्यिकान्वेषणार्थमागतो मनोदित्याशयः। गुरुदुर्भरः मदनसंतापकेन

१ सखि समाश्वसिहि समा०, २ नाटक०. ३ इति पा०. ४ राग०, ५ इत्यारण्यिका.
६ यदा तावन्मया इति आरितगुल्मकान्तरे ।

शरीरस्य प्रियवयस्यस्य वैचनेन देव्योर्वासवदत्तापद्मावत्योरन्यासां च देवीनां भवनान्यन्विष्यता न सा दृष्टा तदा यत्र दीर्घिकायां दृष्टेदमपि तावत्प्रेक्षिष्य इत्यागतोऽस्मि । तथात्रेहापि नास्ति । किमिदानीं करिष्ये । (अदा दाव मए गुरुअअणङ्गदावणीसहसरीरस्स पिअवअस्सस्स वअणेण देवीण वासवदत्तापदुमावदीण अण्णाणं अ देवीण भवणाइ अण्णेसन्तेण ण सा दिट्ठा तदा जहिं दिग्घिआए दिट्ठा इदं वि दाव पेक्खिस्सं ति आअदोम्हि । ता जाव इह वि णत्थि । किं दाणिं करिस्सं ।)

मनोरमा—श्रुतं प्रियसख्या । (सुदं पिअसहीए ।)

विदूषकः—(विचिन्त्य ।) अथवा भणित एवाहं वयस्येन । यदि तामन्विष्यन्न प्रेक्षसे ततस्तोऽपि तावद्दीर्घिकातस्तस्याः करतलस्पर्शद्विगुणितसुखशीतलानि नलिनीपत्राणि गृहीत्वागच्छेति । तत्कथमेतानि ज्ञातव्यानि । (अहवा भणिदो एव्व अहं वअस्सेण । जइ तं अण्णेसन्तो ण पेक्खसि ता तदो वि दाव दिग्घिआदो ताए करअलप्फरिसदिउणिअसुहसीअलाइं णलिणीपत्ताइं गेण्हिअ आअच्छसि । ता कहं एदाइं जाणिदव्वाइं ।)

मनोरमा—अयं ममावसरः । (उपसृत्य विदूषकं हस्ते गृहीत्वा ।) वसन्तक एहि । अहं ते ज्ञापयामि । (अअं मे अवसरो । वसन्तअ एहि । अहं दे जाणावेमि ।)

विदूषकः—(ससंभ्रमम् ।) कस्य त्वं ज्ञापयसि । किं देव्याः । न खलु मया किमपि मन्त्रितम् । (कस्स तुमं जाणावेसि । किं देवीए । ण हु मए किं वि मन्तिदं ।)

मनोरमा—वसन्तक अलं शङ्कया । यादृश्यारण्यिकायाः कृत आत्मनः प्रियवयस्यस्यावस्था त्वया वर्णिता ततो द्विगुणतरा भर्तुरपि कृते मम प्रियसख्या अवस्था । तत्पश्य पश्य । (वयस्यामारण्यिकां दर्शयति ।) (वसन्तअ अलं सङ्काए । जादिसी आरण्णिआए किदे अत्तणो पिअवअस्सस्स अवत्था तुए वण्णिदा तदो दिउणदरा भट्टिणो वि किदे मम पिअसहीए अवत्था । ता पेक्ख पेक्ख ।)

निस्सहं दुर्बलं शरीरं यस्य तस्य । अस्वस्थवचनेन इति पाठे पर्याकुलवचनेन अस्वस्थ इति वचनेन वा । इदमपि दीर्घिकास्थानमपि । तस्याः करतलस्य स्पर्शेन द्विगुणितसुखानि च तानि शीतलानि च ।

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१ अस्वस्थव° २ देव्या वासवदत्तया प्रेमावत्याश्च ३ तदा यत्र दीर्घिकायां दृष्टा इति नास्ति क°, ४ अन्वेषयन्, ५ स्पर्शसुख ६ ° दर उण (°तर पुन).

विदूषकः—(हर्षं सहर्षम् ।) सफलो मे परिश्रमः । स्वस्ति भवत्यै । (सफलो मे परिस्समो । सोत्थि होदीए ।)

(आरण्यिका सलज्जं कमलिनीपत्राण्यपनीयोत्तिष्ठति ।

मनोरमा—आर्य वसन्तक । तव दर्शनेनैवापगतः प्रियसख्याः संतापो येन स्वयमेव नलिनीपत्राण्यपनयति । तदनुगृह्णात्वार्य इमानि । (अज्ज वसन्तअ तुह दंसणेण एव्व अवगदो पिअसहीए संदावो जेण सअं एव्व णलिणीपत्ताइं अवणेइ । ता अणुगण्हादु अज्जो इमाइं ।)

आरण्यका—(सावेगम् ।) अयि परिहासशीले । कस्मान्मां लज्जयसि । (किंचित्पराङ्मुखी तिष्ठति ।) (अइ परिहाससीले । कीस मं लज्जावेसि ।)

विदूषकः—(सविषादम् ।) तिष्ठन्तु तावन्नलिनीपत्राणि । अतिलज्जालुका ते प्रियसखी । तत्कथमेतयोः समागमो भविष्यति । (चिट्ठंदु दाव णलिणीपत्ताइं । अदिलज्जालुआ दे पिअसही । ता कहं एदाणं समाअमो भविस्सदि ।

मनोरमा—(क्षणं विचिन्त्य सहर्षम् ।) वसन्तक एवमिव । (कर्णे कथयति ।) (वसन्तअ एव्वं विअ ।)

विदूषकः—साधु प्रियसखि साधु । (अपवार्य ।) यावदेव युवां नेपथ्यग्रहणं कुरुथस्तावदेवाहमपि वयस्यं गृहीत्वागच्छामि । (इति निष्क्रान्तः ।) साहु पिअसहि साहु । जाव एव्व तुम्हे णेवच्छग्गहणं करेत्थ दाव एव्व अहं वि वअस्सं गेण्हिअ आअच्छामि ।)

मनोरमा—अतिकोपने उत्तिष्ठोत्तिष्ठ । नर्तितव्यमस्माभिस्तस्यैव नाटकस्य नर्तितशेषम् । तदेहि । प्रेक्षागृहमेव गच्छावः । (परिक्रम्यावलोक्य ।) इदं प्रेक्षागारम् । यावदेहि प्रविशावः । (प्रविश्यावलोक्य ।) साधु साधु सर्वं सज्जीकृतम् । देव्यागन्तव्यम् । (अदिकोवणे । उट्ठेहि उट्ठेहि । णच्चिदव्वं अह्मेहिं तस्स एव्व णाडअस्स णच्चिदसेसं । ता एहि । पेक्खाघरं एव्व गच्छम्ह । इदं पेक्खागारं । जाव एहि पविसम्ह । साहु साहु । सव्वं सज्जीकिदं । देवीए आअन्तव्वं ।

(ततः प्रविशति देवी सांकृत्यायनी विभवतश्च परिवारः ।)

नेपथ्यग्रहणं वासवदत्तावत्सराजयोः वेशग्रहणमिति यावत् ।

– १ ओगदो. २ लज्जापयसि. ३ साहु पिअसहि. ४ णच्चिदव्व (णर्तितव्य°). ५ °घर. ६ साधु एदे सज्जी°.

वासवदत्ता—भगवति अहो ते कवित्वम् । येनैतद्गूढवृत्तान्तं नाटकोपनिबद्धं सानुभवमप्यस्माकमार्यपुत्रचरितमदृष्टपूर्वमिव दृश्यमानमधिकतरं कौतूहलं वर्धयति । (भअवदि अहो दे कवित्तणं । जेण एदं गूढवुत्तन्तं णाडओवणिबद्धं साणुभवं वि अह्माणं अज्जउत्तचरिदं अदिट्ठपुव्वं विअ दिस्सन्तं अहिअदरं कोदूहलं वड्ढावेदि ।)

साङ्कृत्यायनी—आयुष्मति आश्रयगुण एवायमीदृशो यदसारमपि काव्यमवश्यमेव शृण्वतां श्रवणसुखमुत्पादयति । पश्य ।

> प्रायो यत्किंचिदपि प्राप्नोत्युत्कर्षमाश्रयान्महतः ।
> मत्तेभकुम्भतटगतमेति हि शृङ्गारतां भस्म ॥ १ ॥

वासवदत्ता—(सस्मितम्) भगवति सर्वस्य वल्लभो जामाता भवतीति ज्ञायत एवैतत् । तत्किमेतेन कथानुबन्धेन । परं तदेव नर्तितव्यं द्रष्टुम् । (भअवदि सव्वस्स वल्लहो जामादो होदित्ति जाणीअदि एव्व एदं । ता किं एदिणा कहाणुबन्धेण । परं तं एव्व णच्चिदव्वं दट्ठुं ।)

साङ्कृत्यायनी—एवम् । इन्दीवरिके प्रेक्षागृहमादेशय ।

चेटी—एतु एतु भट्टिनी । (एदु एदु भट्टिणी ।) (सर्वाः परिक्रामन्ति ।)

साङ्कृत्यायनी—(विलोक्य ।) अहो प्रेक्षणीयता प्रेक्षागृहस्य ।

> आभाति रत्नशतशोभितशातकुम्भ-
> स्तम्भावसक्तपृथुमौक्तिकदामरम्यम् ।
> अध्यासितं युवतिभिर्विजिताप्सरोभि
> प्रेक्षागृहं सुरविमानसमानमेतत् ॥ २ ॥

कवित्वं काव्यनिर्माणनैपुण्यम् । गूढः वृत्तान्तो यस्य तत् । नाटकोपनिबद्धं प्रयोगार्हं कृतम् । प्रेक्षागृहं नाट्यशाला । **प्राय इति** । यत्किंचिदपि सारं माहात्म्यरहितं वापि वस्तु महतः आश्रयात्सम्बन्धात्कारणात् उत्कर्षमौत्कृष्ट्यं प्राप्नोति । अत्र दृष्टान्तमाह—भस्म असारत्वेन प्रसिद्धं मत्तेभस्य मत्तगजस्य कुम्भतटगतं सत् शृङ्गारतां शृङ्गारं भूषणं गजमण्डनविशेषो वा तत्तां प्राप्नोति हि ध्रुवम् ॥ १ ॥ **आभातीति** । रत्नानां शतानि रत्नशतानि तैः शोभिता शातकुम्भस्य सुवर्णस्य स्तम्भास्तेषु अवसक्तानि पृथूनि मौक्तिकदामानि मुक्तामालास्तैः रम्यम् । विजिता स्वस्वरूपनिरस्ता इत्यर्थः । अप्सरसो याभिस्ताभिः युवतिभिः अध्यासितमेतत्प्रेक्षागृहं सुरविमानसमानमाभाति । वसन्ततिलका वृत्तम् । लक्षणमुक्तम् ॥ २ ॥

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१ यतीति, २ एत, ३ णविद

मनोरमारण्यिके—(उपसृत्य ।) जयतु जयतु भर्त्रिनी । (जेदु जेदु भट्टिणी ।)

वासवदत्ता—मनोरमे अतिक्रान्ता खलु संध्या । तद्गच्छतम् । लघु गृहीतं नेपथ्यम् । (मणोरमे अदिक्कन्दा क्खु संज्झा ता गच्छह । लहु गण्हह णेवच्छं ।)

उभे—यद्देव्याज्ञापयति । (इति प्रस्थिते ।) (जं देवी आणवेदि ।)

वासवदत्ता—आरण्यिके एतैरेव मदङ्गपिनद्धैराभरणैर्नेपथ्यभूमिं गत्वात्मानं प्रसाधय । (आभरणान्यङ्गादवतार्यारण्यिकायाः समर्पयति[1]) मनोरमे त्वमपि नलगिरिग्रहणपरितुष्टेन तातेनार्यपुत्रस्य दत्तान्याभरणानीन्दीवरिकासकाशाद्गृहीत्वा नेपथ्यभूमिं गत्वात्मानं मण्डय येन सुसदृशी दृश्यसे महाराजस्य । (आरण्णिए एदेहिं एव्व मदङ्गपिणद्धेहिं आभरणेहिं णेवच्छभूमिं गदुअ अप्पाणं पसाहेहि । मणोरमे तुमं [illegible] णलगिरिगहणपरितुट्ठेण तादेण अज्जउत्तस्स दिण्णाइं आभरणाइं इन्दीवरिआसआसादो गेण्हिअ णेवच्छभूमिअं गदुअ अप्पाणं मण्डेहि जेण सुसरिसी दीससि महाराअस्स ।)

(मनोरमा इन्दीवरिकासकाशादाभरणानि गृहीत्वा सहारण्यिकया निष्क्रान्ता ।)

इन्दीवरिका—इदमासनम् । उपविशतु भर्त्रिनी । (एदं आसणं । उवविसदु भट्टिणी ।)

वासवदत्ता—(आसनं निर्दिश्य ।) उपविशतु भगवती । (उवविसदु भअवदी ।)

(उभे उपविशतः ।)

(ततः प्रविशति गृहीतनेपथ्यः कञ्चुकी ।)

कञ्चुकी—

> अन्तःपुराणां विहितव्यवस्थः
> पदे पदेऽहं स्खलितानि रक्षन् ।

मदङ्गपिनद्धैर्मदङ्गे बद्धैः । धारितैरित्यर्थः । प्रसाधय मण्डय । नलगिरिर्नाम इन्द्रदत्तः प्रद्योतस्य गजः तस्य आलानमुत्पाट्य प्रभ्रष्टस्य ग्रहणं तेन परितुष्टस्तेन । **अन्तःपुराणामिति**। अन्तःपुराणामवरोधस्त्रीणां विहिता व्यवस्था व्यवस्थापनं येन सः । पदे पदे प्रतिपदं स्खलितानि प्रमादान् रक्षन् परिहरन् । राजदारान् प्रमादेभ्यो रक्षन्नित्यर्थः । संप्रति जरातुरः दण्डनीत्या दण्डेन नीतिस्तमवलम्ब्य गमनं तेन नृपस्य सर्वचरितमनुकरोमि विडम्बयामि । नृपो पुराणामन्तःप्रजानां स्थितिपालनादिरूपां व्यवस्थां करोति । प्रजाः

१ एतन्नास्ति पुस्तकान्तरे. २ इदं. ३ आसनग्रहणं नाटयतः.

जरातुरः समति दण्डनीत्या
सर्वं नृपस्यानुकरोमि वृत्तम् ॥ ३ ॥

भोः आज्ञापितोऽस्मि विमानिताशेषशत्रुसैन्येन यथार्थनाम्ना महासेनेन समादिश्यतामन्तःपुरेषु यथा—श्वो वयमुदयनोत्सवमनुभवाम । अतो युष्माभिरुत्सवानुरूपवेषोज्ज्वलेन परिजनेन सह मन्मथोद्यानं गन्तव्यमिति ।

साङ्कृत्यायनी—(कञ्चुकिनं निर्दिश्य ।) राजपुत्रि प्रवृत्ता प्रेक्षा । दृश्यताम् ।

कञ्चुकी—तदेवैतदादेष्टव्यं परिजनेन सह गन्तव्यमिति । न गृहीतनेपथ्येनेति । कुतः ।

पादैर्नूपुरिभिर्नितम्बफलकैः शिञ्जानकाञ्चीगुणै-
र्हारापादितकान्तिभिः स्तनतटैः केयूरिभिर्बाहुभिः ।
कर्णैः कुण्डलिभिः करैः सवलयैः सस्वस्तिकैर्मूर्धजै-
र्देवीनां परिचारिकापरिजनोऽप्येतेषु संदृश्यते ॥ ४ ॥

न खलु किंचिदत्रापूर्वमनुष्ठेयम् । केवलं स्वाम्यादेश इति मत्वाहं समादिष्टस्तदाज्ञाशेषं राजपुत्र्यै निवेदयामि । (परिक्रम्यावलोक्य च ।) इय

प्रमादेभ्यो निवारयति । दण्डनीत्या अर्थशास्त्रानुसारेण प्रजा रक्षति च । दण्डनीतिनिरुक्तिस्तु दण्डेन नीयते चेदं दण्डं नयति वा पुनः । दण्डनीतिरिति ख्याता त्रान् लोकानतिवर्तते ॥ इति । श्लिष्टोपमालंकारः । वृत्तमुपजातिः । स्यादिन्द्रवज्रा यदि तौ जगौ गः । उपेन्द्रवज्रा जतजास्ततो गौ । अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ॥ इति तल्लक्षणम् ॥३॥ विमानितानि तिरस्कृतान्यशेषाणां शत्रूणां सैन्यानि येन । महासेनश्चण्डमहासेन इत्यपराभिध उज्जयिनीनृपः । प्रेक्षा नृत्तम् । प्रेक्षाभीरीक्षणं नृत्तम् । इति हैमः । पादैरिति । नूपुराणि मञ्जीरा एषां विद्यन्ते इति नूपुरिणस्तैः पादैः । शिञ्जाना शब्दायमाना काञ्चीगुणा मेखलादामानि येषां येषु वा तैस्तथोक्तैः नितम्बफलकैः प्रशस्तनितम्बैः । हारैर्मुक्तासरैः आपादिता निर्मिता कान्तिर्येषां तादृशैः स्तनतटैः । केयूरिभिः अङ्गदसहितैर्बाहुभिः । कुण्डलिभिः कुण्डलधारिभिः कर्णैः । सवलयैः कङ्कणयुक्तैः करैः सस्वस्तिकैः स्वस्तिकाख्यालंकारधरैः । स्वस्तिकं मङ्गलद्रव्यविशेषो वा तद्युक्तैः । मूर्धजैः केशपाशैः उपलक्षितः । देवीनां पूज्यायाः देव्याः । पूजार्थे बहुवचनम् । परिचारिकापरिजनः सेवकवर्गोऽपि एतेषु अन्तःपुरेषु दृश्यते । पूर्वमेव कृतनेपथ्यो वर्तत इत्यर्थः । शार्दूलविक्रीडितं वृत्तम् ॥ ४ ॥

१ एतावदत्र २ गृहीत॰ मादृष्टव्यम् ; न वयाज्वलनात ३ समादिष्ट

सा वासवदत्ता वीणाहस्तया काञ्चनमालयानुगम्यमाना गन्धर्वशालां प्रविष्टा । यावदस्याः कथयामि । (परिक्रमति ।).

(ततः प्रविशति गृहीतवासवदत्तानेपथ्यासनस्थारण्यिका वीणाहस्ता काञ्चनमाला च ।)

आर०—हला काञ्चनमाले कस्मात्पुनश्चिरयत्यद्यापि वीणाचार्यः । (हला कञ्चणमाले कीस उण चिराअदि अज्ज वीणाआरिओ ।)

काञ्च०—भर्तृदारिके दृष्टस्तेनैक उन्मत्तः । तस्य वचनं श्रुत्वा चित्रेण भावितोऽपहसंस्तिष्ठति । (भट्टिदारिए दिट्ठो तेण एक्को उम्मत्तो । तस्स वअणं सुणिअ चित्तेण भाविदो ओहसन्तो चिट्ठइ ।)

आर०—(सहस्ततालं विहस्य ।) हञ्जे सुष्ठुतं पृच्छति । सदृशाः सदृशे रमन्त इति द्वावप्युन्मत्तौ । (हञ्जे सुठ्ठु एदं पुच्छदि । सरिसा सरिसे रमन्तित्ति दुवे एत्थ उम्मत्ता ।)

साङ्कृत्यायनी—राजपुत्र्याः सदृशमाकारं पश्याम्यस्यास्तादृशेनाकारेणावश्यं त्वदीयां भूमिकां संभावयिष्यति ।

कञ्चुकी—(उपसृत्य ।) राजपुत्रि देवस्त्वामाज्ञापयति । श्वोऽद्य-इयमस्माभिर्वीणां वादयन्ती श्रोतव्या । तत्त्वया नवतन्त्रीसज्जया घोषवत्या स्थेयमिति ।

आर०—आर्य यद्येवं लघु वीणाचार्यं विसर्जय । (अज्ज जइ एव्वं लहु वीणाआरिअं विसज्जेहि ।)

कञ्चुकी—एष वत्सराजं प्रेषयामि । (इति निष्क्रान्तः ।)

आर०—काञ्चनमाले उपनय मे घोषवतीं यावदस्यास्तन्त्रीः परीक्षे । (कञ्चणमाले उवणेहि मे घोसवदीं जाव से तंतीओ परिक्खेमि ।)

(काञ्चनमाला वीणामर्पयति । आरण्यिकोत्सङ्गे वीणां कृत्वा सारयति ।)

(ततः प्रविशति गृहीतवत्सराजनेपथ्या मनोरमा ।)

वासवदत्तात्र वासवदत्तावेषधारिणी आरण्यिका ज्ञेया । गंधर्वशाला प्रेक्षागृहम् । चित्रेण भावितो वैचित्र्यहृतचित्तः । सहस्ततालं हस्तौ प्रताड्य । सदृशाः सदृशे इ०--सर्वैः सगन्धेषु विश्वसितीति । द्वावप्युन्मत्तकौ । इति समानार्थं वचनं शाकुन्तले । सारयेत राजपुत्र्युचितेन घोषवत्या वीणया सहितया । लघु शीघ्रम् । समदनावस्थो राजा स्वमनोवस्थामाह-

१ चिरयतेऽद्य. २ सुणिअ तेण भाविदप्पो हसन्तो (भावितात्मा हसन्). ३ सुट्ठु एदं पुच्छदि (भणीअदि)- रज्जन्तित्ति- ४ रायपुत्ति आट्टनाफाका०. २

मनोरमा—(स्वगतम् ।) चिरयति खलु महाराजः । किं न कथितं वसन्तकेन । अथवा देव्या बिभेति । यदीदानीमागच्छेत्ततो रमणीयं भवेत् । (चिराअदि क्खु महाराओ किं ण कहिदं वसन्तएण । अहवा देवीए भाअदि । जइ दाणिं आअच्छे तदो रमणिज्जं हुवे ।)

(ततः प्रविशति राजावगुण्ठितशरीरो विदूषकश्च ।)

राजा—

संतापं प्रथमं तथा न कुरुते शीतांशुरद्यैव मे
निश्वासा ग्लपयन्त्यजस्रमधुनैवोष्णास्तथा नाधरम् ।
संप्रत्येव मनो न शून्यमलसान्यङ्गानि नो पूर्वव-
द्दुःखं याति मनोरथेषु तनुतां संचिन्त्यमानेष्वपि ॥ ५ ॥

वयस्य सत्यमेवोक्तं मनोरमया । यथैषा मम प्रियसखी महाराजस्य देव्या दर्शनपथादपि रक्ष्यते तदयं समागमोपायः । अद्य राज्ञास्माभिरुदयनचरितं नाम नाटकं देव्याः पुरतो नर्तितव्यम् । तत्रारण्यिका वासवदत्ता भविष्यति । अहमपि वत्सराजः । तच्चरितेनैव सर्वं शिक्षितव्यम् । तदागत्य स्वयमेव स्वां भूमिकां कुर्वाणः समागमोत्सवमनुभवत्विति ।

विदूषकः—यदि मां न प्रत्याययस्येषा मनोरमा तव वेषं धारयन्ती तिष्ठति । तदुपसृत्य स्वयमेव पृच्छ । (जइ मं ण पत्तिआअसि एसा मणोरमा तुह वेसं धारअन्ती चिट्ठइ । ता उवसप्पिअ सअं एव पुच्छ ।)

राजा—(मनोरमामुपसृत्य ।) मनोरमे सत्यमिदं यद्वसन्तकोऽभिधत्ते ।

मनोरमा—भर्तः सत्यमेव । मण्डयैतैराभरणैरात्मानम् । (इत्याभरणान्यङ्गादवतार्य राज्ञे समर्पयति ।) (भट्टा सच्चं एव्व । मण्डेहि एदेहिं आभरणेहिं अप्पाणं)

(राजा परिदधाति ।)

संतापमिति । शीतांशुः चन्द्रमा मे मम प्रथमं पूर्वं यथा संतापमकरोत् तथा अद्यैव न कुरुते । तथा उष्णा निश्वासा अधुनैव प्राग्यथा तथा अजस्रमनवरतमधरं न ग्लपयन्ति । सम्प्रत्येव पूर्ववत् मनः न शून्यमङ्गानि च नो नालस्यानि । तथापि मनोरथेषु संचिन्त्यमानेषु सम्पन्नप्राया इति चिन्त्यमानेष्वपि दुःखं मनस्तापः तनुतां याति ह्रस्वीभवति ॥ शार्दूलविक्रीडितं छन्दः ॥ ५ ॥ निभृतेन निगूढम् । उद्देशः प्रथासन्दर्भः । वीणां वादयन् वीणावादनशिक्षणप्रसङ्गेन । मध्यजरागं अनर्पितोऽयमर्थः । पटाक्षेपेण जवनिकामाश्रित्य । आवश्यकप्रवेशसूचनार्थमिदम् ।

विदूषकः—एते खलु राजानो दास्योपि एवं नर्त्यन्ते। अहो कार्यस्य गुरुता। (एदे क्खु राआणो दासीए वि एव्वं णच्चाविअन्ति। अहो कज्जस्स गरुअदा।)

राजा—(विहस्य।) मूर्ख नैष कालः परिहासस्य। निभृतेन चित्रशालां प्रविश्य मनोरमया सहारमभृत्तं पश्यता स्थीयताम्।

(उभौ तथा कुरुतः।)

आरण्यिका—काञ्चनमाले तिष्ठतु वीणा। प्रक्ष्यामि तावत्किमपि। (कञ्चणमाले चिट्ठदु वीणा। पुच्छिस्सं दाव किं वि।)

राजा—शृणोमि तावत्कतमोऽयमुद्देशो वर्तते। (इत्यवहितः शृणोति।)

काञ्चनमाला—पृच्छतु भर्तृदारिका। (पुच्छदु भट्टिदारिआ।)

आर०—सत्यमेव तातो मन्त्रयते एवं यथा—यदि वीणां वादयन्नपहरति मां वत्सराजोऽवश्यं बन्धनान्मुञ्चामीति। (सच्चं एव्व तादो मन्तेदि एव्वं जह जइ वीणं वादअन्तो अवहरेदि मं वच्छराओ अवस्सं बन्धणादो मुञ्चेमित्ति।)

राजा—(प्रविश्य पटाक्षेपेण सहर्षं वस्त्रान्ते ग्रथितं बध्नाति।) एवमेतत्। कः संदेहः।

> सपरिजनं प्रद्योतं विस्मयमुपनीय वादयन्वीणाम्।
> वासवदत्तामपहरामि न चिरादेवेति पश्यामि॥ ६॥

यतः सुसंविहितं सर्वं यौगन्धरायणेन।

वासवदत्ता—(सहसोत्थाय।) जयतु जयत्वार्यपुत्रः। (जेदु जेदु अज्जउत्तो।)

राजा—(स्वगतम्।) कथं प्रत्यभिज्ञातोऽस्मि देव्या।

साङ्कृत्यायनी—(सस्मितम्।) राजपुत्रि अलमलं संभ्रमेण। प्रेक्षणीयकमेतत्।

ग्रथितं बध्नाति शुभशकुनं दृष्ट्वाऽभिमतसिद्धिसूचनार्थं वस्त्रपल्लवग्रन्थिबन्धनं लोकरीतिः। **सपरिजनमिति**। वीणां वादयन् मनोहारिणा वीणावादनेनेत्यर्थः। प्रद्योतं महासेनं सपरिजनं विस्मयमुपनीय प्रापय्य। वासवदत्तां न चिरादेवापहरामि अपहरिष्यामीति पश्यामि मन्ये। एतदुत्तरार्धं वृत्तलक्षणाननुसारि नातिमनोहरं चेति व्यक्तम्॥ ६॥ सुसंनिहितमिति पाठे सम्यक्संनिधौ स्थापितम्। यौगन्धरायण उदयनस्य प्रधानामात्यः।

१ दासीत्व (दास्य इव). २ ग्रन्थिं. ३ ०न्दत्तापहरणमपि; दत्ताहरणं; पश्याम्यहं. ४ सुसंनिहितं.

राजा—(आत्मगतं सहर्षम्) इदानीमुच्छ्वसितोऽस्मि ।

वासवदत्ता—(सविलक्षस्मितमुपविश्य ।) कथं मनोरमैषा । मया पुनर्ज्ञातमार्यपुत्र एष इति । साधु मनोरमे साधु । शोभनं नर्तितम् । (कहं मणोरमा एसा । मए उण जाणिदं अज्जउत्तो एसोत्ति । साहु मणोरमे साहु । सोहणं णच्चिदं ।)

साङ्कृत्या०—राजपुत्रि स्थान एव कृता भ्रान्तिस्ते मनोरमया । पश्य ।

रूपं तन्नयनोत्सवास्पदमिदं वेषः स एवोज्ज्वलः
सा मत्तद्विरदोचिता गतिरियं तत्सत्त्वमत्यूर्जितम् ।
लीला सैव स एव सान्द्रजलदह्लादानुकारी स्वरः
साक्षाद्दर्शित एष नः कुशलया वत्सेश एवानया ॥ ७ ॥

वासवदत्ता—हञ्जे इन्दीवरिके बद्धेनार्यपुत्रेणाहं वीणां शिक्षिता । तदस्य कुरु नीलोत्पलदामकेन निगडनम् । (शिरसोऽपनीय नीलोत्पलदामार्पयति ।) (हञ्जे इन्दीवरिए । बद्धेण अज्जउत्तेण अहं वीणं सिक्खाविदा । ता से करेहि णीलुप्पलदामएण णिअलणम् ।)

(इन्दीवरिका तथा कृत्वा पुनस्तत्रैवोपविशति ।)

आरण्यिका—काञ्चनमाले कथय कथय । ननु सत्यमेव मन्त्रयते तातो यदि वीणा वादयन्नपहरति मां वत्सराजस्ततोऽवश्यं बन्धनान्मुञ्चामीति । (कञ्चणमाले कहेहि कहेहि । ण सच्चं एव्व मन्तेदि तादो जइ वीणं वादअन्तो अवहरेदि मं वच्छराओ तदो अवस्सं बन्धणादो मुञ्चेमित्ति ।)

काञ्चनमाला—भर्तृदारिके सत्यम् । तथा कुरु यथा वत्सराजस्यावश्यं बहुमता भवसि । (भट्टिदारिए सच्चं । तह करेहि जह वच्छराअस्स अवस्सं बहुमदा होसि ।)

रूपमिति । इदं दृश्यमानं गृहीततन्मरान भूमिकाया मनोरमाया नयनानन्दकरं रूपं वत्सराजस्यैव । तदभिन्नमेव । उज्ज्वल वेष स एव । इयमनया प्रकटीकृता मत्तद्विरदस्य मत्तगजस्योचिता तत्सदृशी गतिः सैव । उदयनस्यैव । अत्यूर्जितं अतिमहत् सत्त्वं मनोगाम्भीर्यं धैर्यं वा तदेव । लीला सैव । सान्द्र सजल च जलदस्तस्य ह्लाद स्तनस्तामनुकरोतीति तथा । तन्मधुर । स्वर स एव । एवं कुशलया नाट्यचतुरया अनया एष वत्सेश एव न दर्शित । शार्दूलविक्रीडितं वृत्तम् ॥ ७ ॥

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१ उच्छ्वसि० . २ रमा मत्त ३ कारिता भ्रान्तिर्मनो०. ४ णिअ० ५ तथेव. ६ सत्यमेव.

काञ्चनमाला—(आरण्यिकाया आसनं निर्दिश्य ।) इहैवोपविशतु उपाध्यायः । ([illegible] एव्व उवविसदु उवज्झाओ ।)

राजा—(उपविश्य ।) राजपुत्री खेदानीमुपविशतु ।

काञ्चनमाला—(सस्मितम् ।) इदानीमेव भर्तृदारिका विद्यामानेन

तदर्हत्येवैवोपाध्यायपीठिकायाः । (दाणिं एव्व
सिदा तुझेहिं । ता अरुहदि एव्व एसा उवज्झाअपीठिआए।)
इयमर्धासनस्य । राजपुत्रि स्थीयताम् ।
ण्यिका काञ्चनमालां पश्यति ।)
सस्मितम् ।) भर्तृदारिके उपविश । कोऽत्र दोषः ।
(भट्टिदारिए उवविस । को एत्थ दोसो । सिस्सविसेस

ण्यिका सलज्जमुपविशति ।)
तम् ।) भगवत्याधिकं कल्पितं काव्यम् । न खल्वहं
पुत्रेण सहोपविष्टा । (भअवदीये अहिअं कप्पिदं
एकासणे अज्जउत्तेण सह उवविट्ठा ।)
नः श्रोतुमिच्छामि । वादय वीणाम् ।
स्मितम् ।) काञ्चनमाले चिरं खलु मम वादयन्त्याः
निःसहान्यङ्गानि । तन्न शक्नोमि वादयितुम् ।
अन्तीए परिस्समो जादो । दाणिं णिस्सहाइं अङ्गाइं ।

ध्याय सुट्ठु परिश्रान्ता भर्तृदारिका । कपोलतलबद्धस्वेदलेखायाः पद्मास्या वेपेते अग्रहस्तौ । तत्समाश्वस्ता भवतु मुहूर्तम् । (उवज्झाअ सुट्ठु परिस्सन्ता भट्टिदारिआ । कवोलतलबद्धसेअलेहाए वेवन्ति से वेवन्ति अग्गहत्था । ता समस्सत्ता होतु मुहुत्तअं ।)

राजा—काञ्चनमाले युक्तमभिहितम् । (हस्तेन ग्रहीतुमिच्छति ।)

(आरण्यिका हस्तमपसारयति ।)

अस्मादित्युपाध्यायः । विद्यामानेन गानविद्याप्रावीण्यप्रशंसयेत्यर्थः । कपोलतले बद्धा स्वेदरेखा यस्याः । अग्रौ च तौ हस्तौ च इति कर्मधारयः । हस्ताग्रहस्तयोर्गुणगुणिनो भेदाभेदादिति वामनः ।

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१ विद्यागुणपरि०-प्रावीण्यद्धिकारि. २ उपविष्टा (उपविश्यता). ३ सेदकणजालका । ४हस्ते.

वासवदत्ता—(सासूयम् ।) भगवति अधिकमेतदपि त्वया कृतम् । न खल्वहं काञ्चनमाला कान्येन वञ्चयितव्या । (भअवदि अहिअं एदं वि तुए किद । ण हु अअं कञ्चणमाला कण्णेण वञ्चइदव्वा ।)

साङ्कृत्यायनी—(विहस्य ।) आयुष्मति ईदृशमेव काव्यं भविष्यति ।

आर०—(सकोपमिव ।) अपेहि काञ्चनमाले अपेहि । न मे बहुमतासि । (अवेहि कञ्चणमाले अवेहि । ण मे बहुमदासि ।)

काञ्चन०—(सस्मितम् ।) यद्यह तिष्ठन्ती न बहुमता तदेषा गच्छामि । (इति निष्क्रान्ता ।) (जइ अहं चिट्ठन्ती ण बहुमदा ता एसा गच्छामि)

आर०—(ससंभ्रमम् ।) काञ्चनमाले तिष्ठ तिष्ठ । अयमस्याग्रहस्तः समर्पित । (कञ्चणमाले चिट्ठ चिट्ठ । अहं से अग्गहत्थो समप्पिदो ।)

राजा—(आरण्यिकाया हस्तं गृहीत्वा ।)

> **सद्योऽवश्यायबिन्दुव्यतिकरशिशिरः किं भवेत्पद्मकोशो**
> **ह्लादित्वं नास्य मन्ये सदृशमिदमुपस्यैव वीतातपस्य ।**
> **मुञ्चन्त्येते हिमौघं नखरजनिकरा पश्य किं सोऽपि दाही**
> **ज्ञातं स्वेदापदेशादविरतममृतं स्यन्दते व्यक्तमेतत् ॥ ११ ॥**

अपि च ।

> **एतेन बालविद्रुमपल्लवशोभापहारदक्षेण ।**
> **हृदये मम त्वयायं न्यस्तो रागः स्वहस्तेन ॥ १२ ॥**

सद्य इति । अय मया गृहीत कर सद्यस्तत्कालस्य अवश्यायबिन्दूनां नीहारकणानां व्यतिकर सम्बन्धस्तेन शिशिर शीतल पद्मकोश कमलमुकुल भवेत्किम् । नैतत्सम्भवतीत्याह । अस्य नीहारकणसनाथस्य पद्ममुकुलस्य अधुनाह्लादित्वमानन्दकारित्वं न मन्ये । यत वीतातपस्य आतपरहितस्य । पीतातपस्येति पाठे गृहीतबालातपस्य । अस्य उपस्यैव सदृश योग्यम् । उपस्यैव पद्ममुकुल आह्लादको भवेदिति भाव । वितर्कान्तरमाह एते पश्य नखरजनिकरा नखचन्द्रा हिमौघं नीहारसंदोह मुञ्चन्ति किम् । नैतदपि । यत सोऽपि रजनिकर दाही विरहिणां दहनशील । न तु सर्वदानन्दकरो ययायम् । तत्किमेतत्स्यादित्यत्र निर्णयमाह—ज्ञातं मया सम्यगवगतम् । एतत् स्वेदापदेशात्स्वेदव्याजेन अमृतम् विरतं स्यन्दते स्रवति । एतत् व्यक्तं स्पष्टमेव । सन्देहापह्नुतिसंकीर्णोत्प्रेक्षा । शार्दूलवि० वृत्तम् । एतेनेति । एतेन बाल य विद्रुमस्य च प्रवालाङ्कुरस्य शोभाया अपहारे मोषणे दक्षेण । अयन्त तत्सदृशेन स्वहस्तेन त्वया मम हृदये अय राग रक्तिमा अनुरागश्च न्यस्तोऽर्पित ॥ १२ ॥

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१ अहं २ वीता०

आर०—(स्पर्शविशेषं नाटयन्ती ।) हा धिक् हा धिक् । एतां मनोरमां स्पृशन्त्या अनर्थमेव मेऽङ्गानि कुर्वन्ति । (हद्धि हद्धि । एदं मणोरमं परिमसन्तीए अणत्थं एव्व मे अङ्गाइं करेन्ति ।)

वासवदत्ता—(सहसोत्थाय ।) भगवति पश्य त्वम् । अहं पुनरलीकं न पारयामि प्रेक्षितुम् । (भअवदि पेक्ख तुमं । अहं उण अलिअं ण पारेमि पेक्खिदुं ।)

साङ्कृत्यायनी—राजपुत्रि धर्मशास्त्रविहित एष गान्धर्वो विवाहः । किमत्र लज्जास्थानम् । प्रेक्षणीयकमिदम् । तन्न युक्तमस्थाने रसभङ्गं कृत्वा गन्तुम् ।

(वासवदत्ता परिक्रामति ।)

इन्दीवरिका—(विलोक्य ।) भट्टिनि वसन्तकश्चित्रशालाद्वारे प्रसुप्तस्तिष्ठति । (भट्टिणि वसन्तओ चित्तसालादुवारे पसुत्तो चिट्ठइ ।)

वासवदत्ता—(निरूप्य ।) वसन्तक एवैषः । (विचिन्त्य ।) राज्ञाप्यत्र भवितव्यम् । तद्बोधयित्वा प्रक्ष्यामि तावदेनम् । (प्रबोधयति ।) (वसन्तओ एव्व एसो । रण्णा वि एत्थ होदव्वं । ता बोधिअ पुच्छिस्सं दाव णं ।)

विदूषकः—(निद्राजडमुत्थाय सहसा विलोक्य ।) मनोरमे किं नर्तित्वागतः प्रियवयस्यः । अथवा नृत्यत्येव । (मणोरमे किं णच्चिअ आअदो पिअवअस्सो । आदु णच्चदि एव्व ।)

वासवदत्ता—(सविषादम् ।) कथमार्यपुत्रो नृत्यति । मनोरमेदानीं कुत्र । (कहं अज्जउत्तो णच्चदि । मणोरमा दाणिं कहिं ।)

विदूषकः—एषा चित्रशालायां तिष्ठति । (एसा चित्तसालाए चिट्ठइ ।)

मनो०—(सभयमात्मगतम् ।) कथमन्यथैव हृदये कृत्वा देव्या मन्त्रितम् । एतेनापि मूर्खबटुकेनान्यथैव बुद्ध्वा सर्वमाकुलीकृतम् । (कहं अण्णहा एव्व

अनर्थमिव मेऽङ्गानि कुर्वन्ति कोपि दुःसहो मनोविकारो मेऽङ्गानि प्रज्वलयतीत्यर्थः । विकुर्वंत इति पाठे मदनविकारवशानि भवन्तीत्यर्थः । अलीकमवास्तवम्[१] । गान्धर्वः—तदुक्तं—क्षत्रियस्य ■ गान्धर्वो विवाहः श्रेष्ठ उच्यते । इति । अत्र मनुः—इच्छयान्योन्यसंयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयो मैथुन्यः कामसंभवः ॥ इति । अस्थाने अकारणे अनुचिते काले वा । कुत्सितः बटुः बटुकः । कुत्सायां कन् ।

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१ ० ण्णीए अग्गहत्थेण एव्व विकरन्ति (न्त्या अग्रहस्तेनैव विकुर्वन्ते).

हिअए कारिअ देवीए मन्तिदं । एदेण वि मुक्खवडुएण अण्णहा एव्व बुद्धिअ सव्वं आउलीकिदं ।)

वासवदत्ता—(सरोषं हसन्ती ।) साधु मनोरमे साधु । शोभनं त्वया नर्तितम् । (साहु मणोरमे साहु । सोहणं तुए णच्चिदं ।)

मनो०—(सभय कम्पमाना पादयोर्निपत्य ।) भट्टिनि न खल्वहमपराध्यामि । एतेन खलु हताशेन बलादलंकरणानि गृहीत्वा द्वारस्थितेनेह निरुद्धा । न पुनर्ममाक्रन्दन्त्याः शब्दो मुरजनिर्घोषान्तरितः केनापि श्रुतः । (भट्टिणि ण हु अहं एत्थ अवरज्झामि । एदेण खु हदासेण बलादो अलंकरणाइं गेण्हिअ दुवारट्ठिदेण इह णिरुद्धा । ण उण मह अक्कन्दन्तीए सद्दो मुरजणिग्घोसन्तरिओ केण वि सुदो ।)

वासवदत्ता—हञ्जे उत्तिष्ठ । ज्ञातं सर्वम् । वसन्तकः खल्वारण्यिकावृत्तान्तनाटके सूत्रधारः । (हञ्जे उट्ठेहि । जाणिदं सव्वं । वसन्तओ क्खु आरण्णिआउत्तन्तणाडए सुत्तधारो ।)

विदूषकः—स्वयमेव चिन्तय । कुत्रारण्यिका कुत्र वसन्तक इति । (सअं एव्व चिन्तेहि । कहिं आरण्णिआ कहिं वसन्तओत्ति ।)

वासवदत्ता—मनोरमे सुगृहीतं कृत्वैनमागच्छ तावत् । प्रेक्षणीयमस्य पश्यामि । (मणोरमे सुग्गहीदं करिअ णं आअच्छ दाव । पेक्खणीअं से पेक्खाम्हि ।)

मनो०—(स्वगतम् ।) इदानीं समाश्वसितास्मि (विदूषक करे गृहीत्वा । प्रकाशम् ।) हताश इदानीमनुभवात्मनो दुर्नयस्य फलम् । (दाणिं समस्ससिदम्हि । हदास दाणिं अणुभव अत्तणो दुण्णअस्स फलं ।)

वासवदत्ता—(ससंभ्रममुपसृत्य ।) आर्यपुत्र प्रतिहतमेतदमङ्गलम् । (इति पादयोर्नीलोत्पलदामार्पयन्ती सोत्प्रासम् ।) मर्षत्वार्यपुत्रो यन्मनोरमेति कृत्वा नीलोत्पलदामकेन बन्धितोऽसि । (अज्जउत्त पडिहदं एदं अमङ्गलं । मरिसदु अज्जउत्तो जं मणोरमेत्ति करिअ णीलुप्पलदामएण बन्धाविदोसि ।)

(आरण्यिका सभयमपसृत्य तिष्ठति ।)

आरण्यिकाया. वृत्तान्तो नृपेण समागम इत्यर्थ । स एव नाटक तत्र सूत्रधारो योजक । सुगृहीतं सुबद्धम् । दुर्नयस्याकुटिलनीते । असमीक्ष्यकारिताया इत्यर्थ । अन्यदन्यथापरिणामि ।

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१ मुरव(मुरज (मुरवनि०), मम आक्रन्दितेषि . अन्तरितो (धान्तरितो) । न केण वि सद्दो २ आअच्छ । •पेक्ख से पेक्खह्म ३ अपनयति । ४ (सोत्प्रासं) मर्षयतु इत्यादि राजा वैलक्ष्य नाटयति " इत्येतस्य पश्चात्तद्यने पुस्तकान्तरे । न इत्यत्र तुर्मे [illegible] पा ध

राजा—(सहसोत्थाय विदूषकं मनोरमां च दृष्ट्वात्मगतम् ।) कथं विज्ञातोऽस्मि देव्या । (वैलक्ष्यं नाटयति ।)

साङ्कृत्यायनी—(सर्वानवलोक्य सस्मितम् ।) कथमन्यदेवेदं प्रेक्षणीयकं संवृत्तम् । अभूमिरियमस्मद्विधानाम् । (इति निष्क्रान्ता ।)

राजा—(स्वगतम् ।) अपूर्वोऽयं कोपप्रकारः । दुर्लभमत्रानुनयं पश्यामि । (विचिन्त्य ।) एवं तावत्करिष्ये । (प्रकाशम् ।) देवि त्यज्यतां कोपः ।

वासवदत्ता—आर्यपुत्र कोऽत्र कुपितः । (अज्जउत्त को एत्थ कुविदो)

राजा—कथं न कुपितासि ।

स्निग्धं यद्यपि वीक्षितं नयनयोस्ताम्रा तथापि द्युति-
माधुर्येऽपि सति स्खलत्यनुपदं ते गद्गदा वागियम् ।
निश्वासा नियता अपि स्तनभरोत्कम्पेन संलक्षिताः
कोपस्ते प्रकटप्रयत्नविधृतोऽप्येष स्फुटं लक्ष्यते ॥ ११ ॥

(पादयोर्निपत्य ।) प्रसीद प्रिये प्रसीद ।

वासवदत्ता—आरण्यिके त्वं कुपितेति संभावयन्नार्यपुत्रः प्रिये प्रसीदेति प्रसादयति । तदुपसर्प । (इति हस्तेनाकर्षति ।) (आरण्णिए तुमं कुविदत्ति संभावअन्तो अज्जउत्तो पिए पसीदत्ति पसादअदि । ता उवसप्प ।)

आर०—(सभयम् ।) भट्टिनि न खल्वहं किमपि जानामि । (भट्टिणि ण हु अहं किं वि जाणामि ।)

वासवदत्ता—आरण्यिके त्वं कथं न जानासि । इदानीं ते शिक्षयामि । इन्दीवरिके गृहाणैनाम् । (आरण्णिए तुमं कहं ण आणासि । दाणिं दे सिक्खावेमि । इन्दीवरिए गेण्ह एदं ।)

विदूषकः—भवति अद्य कौमुदीमहोत्सवे तव चित्तमपहर्तुं वयस्येन प्रेक्षणीयमनुष्ठितम् । (होदि अज्ज कोमुदीमहूसवे तुह चित्तं अवहरिदुं वअस्सेण पेक्खणीअं अणुचिट्ठिदं ।)

स्निग्धमिति । यद्यपि स्निग्धं प्रेमपूर्णं वीक्षितं वीक्षणं तथापि नयनयोः द्युतिः ताम्रा । ताम्रवर्णा कोपात् । माधुर्ये सत्यपि । वाणी मधुरे भाषमाणापि अभीप्सितार्थं० । ते तव गद्गदा अस्फुटं मन्दमिता वागनुपदं पदे पदे स्खलति । निश्वासाः नियता निरुद्धा अपि स्तनयोः उत्कम्पेन संलक्षिताः स्फुटं दृश्याः । एवमेव ते कोपः प्रकटेन स्फुटेन प्रयत्नेन निरोधितोऽपि स्फुटं प्रकटं लक्ष्यते । शार्दूल० वृत्तम् ॥ ११ ॥ तव चित्तमपहर्तुं तव रञ्जनार्थमित्यर्थः ।

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१ स्तनभरोत्थ कथित. २ वयस्य.

वासवदत्ता—एतं युष्माकं दुर्नयं प्रेक्ष्य हासो मे जायते । (एदं तुह्माणं दुण्णअं पेक्खिअ हासो मे जाअदि ।)

राजा—देवि अलमन्यथा विकल्पितेन । पश्य ।

भ्रूभङ्गः क्रियते ललाटशशिनः कस्मात्कलङ्को मुधा
वाताकम्पितबन्धुजीवसमतां नीतोऽधरः किं स्फुरन् ।
मध्यश्चाधिककम्पितस्तनभरेणायं पुनः खिद्यते
कोपं मुञ्च तवैव चित्तहरणायैतन्मया क्रीडितम् ॥ १४ ॥

देवि प्रसीद प्रसीद । (इति पादयोः पतति ।)

वासवदत्ता—हञ्जे निवृत्तं प्रेक्षणकम् । तदेहि । अभ्यन्तरमेव प्रविशावः । (इति निष्क्रान्ता ।) (हञ्जे णिवुत्तं पेक्खणअं । ता एहि । अब्भन्तरं एव्व पविसह्म ।)

इति गर्भनाटकम् ।

राजा—(विलोक्य ।) कथमकृत्वैव प्रसादं गता देवी ।

स्वेदाम्भःकणभिन्नभीषणतरभ्रूभङ्गमेकं तथा
त्रासेनापरमुत्प्लुतोत्प्लुतमृगव्यालोलनेत्रोत्पलम् ।
उत्पश्यन्नहमग्रतो मुखमिदं देव्याः प्रियायास्तथा
भीतश्चोत्सुकमानसश्च महति क्षिप्तोऽस्म्यहं संकटे ॥ १५ ॥

तद्यावदिदानीं शयनीयं गत्वा देव्याः प्रसादनोपायं चिन्तयामि ।

(इति निष्क्रान्ताः सर्वे ।)

इति तृतीयोऽङ्कः ।

अन्यथाविकल्पितेन अहमारण्यिकायामासक्त इत्यादिसंशयेन । भ्रूभङ्ग इति । कस्मात्केन हेतुना ललाटमेव शशी तस्य भ्रूभङ्गैः कोपजनितभ्रूविकारैः मुधा व्यर्थमकारणमिति यावत् । कलङ्कः क्रियते । ललाटशशी मलिनीक्रियते इत्यर्थः । [illegible] किमर्थं स्फुरन् कोपात्कम्पमानः अधरः वातेनाकम्पितं यद्बन्धुजीवकुसुमं तस्य समतां तुल्यतां नीतः । कस्मात्पुनः अयं मध्यः अधिकं चलवत्कम्पितौ यौ स्तनौ तयोः भरेण खिद्यते खेदं प्राप्यते । कोपं मुञ्च यतो मया तव चित्तहरणायैवैतद् क्रीडितम् । शार्दूलविक्रीडितं वृत्तम् ॥ १४ ॥

स्वेदाम्भः इति । एकं क्रोधेन हेतुभूतेन उत्पन्ना ये स्वेदाम्भःकणा घर्मजलबिन्दवस्तैः भिन्नं चितं च तत् भीषणतरा अतिशयेन भीषणा तथा भ्रूभङ्गा यत्र तादृक् च इदं पुरोदृश्यमानं देव्या मुखमेकम् । त्रासेन भयेन उत्प्लुतोत्प्लुतो वेगोद्गमं धावन्यो मृगस्तस्येव व्यालोले अतिचपले नेत्रोत्पले नेत्रकमले यस्य तादृक् प्रियाया आरण्यिकाया इदमपरं मुखमग्रत उत्पश्यन् विभावयन् अहं भीतश्च उत्सुकमानसश्च सन्महति संकटे क्षिप्तोऽस्मि । शार्दूल० वृत्तम् ॥ १५ ॥ इति तृतीयोऽङ्कः ।

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१ विकल्पनेन. २ अधुना. ३ वेदं. ४ पुन० पा. ५ निष्क्रान्ताः सौपर्णो विदूषकश्च. ६ मृगी.

॥ चतुर्थोऽङ्कः ॥

(ततः प्रविशति मनोरमा)

मनोरमा—(सोद्वेगम् ।) अहो दीर्घरोषता देव्याः । एतावन्तं कालं बद्धाया अपि प्रियसख्या आरण्यिकाया उपर्यनुकम्पां न गृह्णाति । सा तपस्विन्यात्मनो बन्धनस्य क्लेशेन तथा न संतप्यते यथा भर्तुर्दर्शननिराशतया । ईदृशं चास्या दुःखं येनाद्यैवात्मानं व्यापादयन्ती मया कथमपि निवारिता । एतं वृत्तान्तं भर्त्रे निवेदयेति वसन्तकं भणित्वागतास्मि । (अहो दिग्घरोसदा देवीए । एत्तिअं कालं बद्धाए पिअसहीए आरण्णिआए उवरि अणुकम्पं ण गेण्हइ । मा तवस्सिणी अत्तणो बन्धणस्स किलेसेण तह ण संतप्पदि जह भट्टिणो दंसणणिरासदाए । ईरिसं च से दुक्खं जेण अज्ज एव्व अत्ताणं वावादअन्ती मए कहं वि णिवारिदा । एदं वुत्तन्तं भट्टिणो णिवेदेहित्ति वसन्तअं भणिअ आअदह्मि ।)

(ततः प्रविशति काञ्चनमाला ।)

काञ्चनमाला—कथमन्विष्यन्त्यापि मया भगवती साङ्कृत्यायनी न दृष्टा । (विलोक्य ।) तदेतामपि तावन्मनोरमां प्रक्ष्यामि । (उपसृत्य ।) मनोरमे अपि जानासि कुत्र भगवती साङ्कृत्यायनीति । (कहं अण्णेसन्तीए वि मए भअवदी सङ्किच्चाअणी ण दिट्ठा । ता एदं वि दाव मणोरमं पुच्छिस्सं । मणोरमे अवि जाणासि कहिं भअवदी सङ्किच्चाअणित्ति ।)

मनोरमा—(विलोक्याश्रूणि प्रमृज्य ।) हला काञ्चनमाले दृष्टा । किं पुनस्तया प्रयोजनम् । (हला कञ्चणमाले दिट्ठा । किं उण ताए पओअणं ।)

काञ्चनमाला—मनोरमे अद्य देव्याङ्गारवत्या लेखः प्रेषितः । तस्मिन्वाचिते बाष्पपूर्णनयना दृढं संतप्तुमारब्धा देवी । तद्विनोदननिमित्तं तस्या भगवतीमन्विष्यामि । (मणोरमे अज्ज देवीए अङ्गारवदीए लेहो पेसिदो[3] । तस्सिं वाचिदे बप्फपुण्णणअणा दिढं संतप्पिदुं आरद्धा देवी । ता विणोदणणिमित्तं ताए भअवदिं अण्णेसामि ।)

अथ चतुर्थाङ्के अवशिष्टे अवमर्शनिर्वहणसन्धी निर्दिश्येते । तत्र निष्क्रान्ता मनोरमा ततः प्रविशति मनोरमया धृता सनिर्वेदमात्मानं नाटयन्ती आरण्यिका एत्येतावपर्यन्तं वासवदत्ताप्रगल्भा निरपायप्रियदर्शिकाप्राप्त्यवगमात्माऽवमर्शसंधिः । अथ वासवदत्ताप्रसादमिच्छतो वत्सराजस्य प्रवेशं सूचयितुं प्रवेशकमारभते ततः प्रविशति मनोरमेति । तपस्विन्यनुकम्पार्हा । अङ्गारवती प्रद्योतस्य पत्नी वासवदत्तायाः माता । तद्विनोदननिमित्तं तस्या दुःखस्यापमार्जनार्थमन्विष्यः ।

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१ कहं ?जिअ. २ दिट्ठा ताए किं पओ०. ३ अणुप्पेसिदो.

मनोरमा—हला किं पुनस्तस्मिँल्लेख आलिखितम्। (हला किं उण तस्सिं लेहे आलिहिदं।)

काञ्चनमाला—या मम भगिनी सा तव जनन्येव। तस्या भर्ता दृढवर्मा तातस्ते। तत्तव किमेतदास्यातव्यम्। तस्य समधिकं संवत्सरं कलिङ्गहतकेन बद्धस्य। तन्न युक्तमेतं वृत्तान्तमनिष्टं श्रुत्वा समीपस्थितस्य समर्थस्य भर्तुस्त एवमुदासीनत्वमवलम्बितुमिति। (जा मह भइणी सा तव जणणी एव्व। ताए भत्ता दिढवम्मा तादो दे। ता तव किं एदं आअक्खिदव्वं। तस्स समहिअं संवच्छरं कलिङ्गहदएण बद्धस्स। ता ण जुत्तं एदं उत्तन्तं अणिट्ठं सुणिअ समीवट्ठिदस्स समत्थस्स भत्तुणो दे एव्वं उदासीणत्तण ओलम्बिदुत्ति।)

मनोरमा—हला काञ्चनमाले। यदा तावदयं वृत्तान्तो भट्टिन्यै न केनापि विज्ञापितव्य इति भर्त्राज्ञप्तं तत्केन पुनरिदानीं स लेखः [illegible]। (हला कञ्चणमाले जदा दाव अअं उत्तन्तो भट्टिणीए ण केण वि [illegible] भट्टिणा आणत्तं ता केण उण दाणिं सो लेहो जुण्णविदो।)

काञ्चनमाला—अनुवाच्य तूष्णींभूताया मम हस्त[illegible]मेव भट्टिन्या वाचितः। (अणुवाइअ तुह्णीभूदाए मह [illegible] भट्टिणीए वाइदो।)

मनोरमा—तेन गच्छ त्वम्। एषा खलु देवी [illegible]लभ्यां तिष्ठति। (तेण गच्छ तुमं। एसा क्खु देवी [illegible]हीए चिट्ठइ।)

काञ्चनमाला—तेन हि भट्टिनीसकाशं [illegible]न्ता।) (तेण हि भट्टिणीसआसं गमिस्सं।)

मनोरमा—चिरं खलु म[illegible] निर्विण्णा सा तपस्विन्यात्मनो जीवितेन। [illegible] तत्तत्रैव गच्छामि। (इति निष्क्रान्ता।) (चिरं [illegible] आअदाए। दिट्ठं च णिव्विण्णा सा तवस्सिणी अत्तणो जीवि[illegible] भे। ता तहिं एव्व गच्छम्हि।)

(इति प्रवेशकः।)

समर्थस्य प्रभावतः। दन्तवलभी हस्तिदन्त[illegible] चिता [illegible] महागीतिरनियमितार्थं। प्रवेशक तद्देवानुदात्तोक्त्या

१ भइणिआ. २ जुत्तं अनापाक्खिअ समीव॰ ((मत॰). ४ पाइदुलो (वाचयिमल्पा). ५ ना (तत).

(ततः प्रविशति सोद्वेगासनस्था वासवदत्ता साङ्कृत्यायनी विभवतश्च परिवारः।)

साङ्कृत्यायनी—राजपुत्रि अलमुद्वेगेन । नेदृशो वत्सराजः। कथमित्थंगतमपि भवत्या मातृष्वसृपतिं विज्ञाय वत्सराजो निश्चिन्तं स्थास्यति।

वासवदत्ता—(सास्रम्।) भगवति अतिऋजुकेदानीं त्वम्। यस्य मया न कार्यं तस्य मदीयेन किं कार्यम्। मातृयुक्तं ममैतदालिखितुम्। सा पुनर्न जानात्यद्यापि तादृशी न वासवदत्तेति। तव पुनरेष आरण्यिकावृत्तान्तः प्रत्यक्षः। तत्कथमेतद्भणसि। (भअवदि अदिउज्जुआ दाणिं तुमं। जस्स मए ण कज्जं तस्स ममकेरएण किं कज्जं। अज्जुआए जुत्तं मम एदं आलिहिदुं। सा उण ण आणादि अज्जवि तारिसी ण वासवदत्तेति। तुह उण एदं आरण्णिआए उत्तन्तं पच्चक्खं। ता कहं एदं भणासि।)

साङ्कृत्यायनी—यत एव मे प्रत्यक्षं तत एव ब्रवीमि। तेन ननु कौमुदीमहोत्सवे त्वां हासयितुं तथा क्रीडितम्।

वासवदत्ता—भगवति एतदत्र सत्यम्। तथा हासितास्मि येन भगवत्याः पुरतो लज्जया कथमपि तिष्ठामि। तत्किं तदीयया कथया। नन्वनेनैव पक्षपातेनैतावतीं भूमिं नीतास्मि। (इति रोदिति।) (भअवदि एदं एव्व सच्चं। तह हासिदह्मि जेण भअवदीए पुरदो लज्जाए कहं वि चिट्ठामि। ता किं तकेरकाए कहाए। णं एदेण एव्व पक्खवादेण एत्तिअं भूमिं णीदह्मि।)

साङ्कृत्यायनी—अलं राजपुत्रि रुदितेन। नेदृशो वत्सराजः। (विलोक्य।) अथवा प्राप्त एवायं यस्ते मन्युप्रमार्जनं करोति।

वासवदत्ता—मनोरथा इदानीमेते भगवत्याः। (मणोरहा दाणिं एदे भअवदीए।)

(ततः प्रविशति राजा विदूषकश्च।)

राजा—वयस्य क इदानीमभ्युपायः प्रियां तोषयितुम्।

विदूषकः—भो वयस्य मुञ्च विषादम्। अहं ॥ उपायं कथयिष्यामि। (भो वअस्स मुञ्च विसादं। अहं दे उवाअं कहइस्सं।)

क्रोशोद्विग्नमनाले [illegible] ॥ हृदी । अतिऋजुका [illegible] [illegible] । [illegible] । मया न कार्यं [illegible] [illegible] [illegible] । आरण्यिका मन्यतु । तादृशी [illegible] । [illegible] [illegible] । [illegible] [illegible] ।

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१ [illegible] २ [illegible]—[illegible] ([illegible]) [illegible]. ३ [illegible].

राजा—(सहर्षम् ।) वयस्य त्वरिततरमभिधीयताम् ।

विदूषकः—भो त्वं तावदनेकसमरसंघट्टप्रभावबाहुशाली । पुनरप्य-नेकगजतुरगपदातिदुर्विषहबलसमुदितः । तत्सर्वबलसंदोहेनान्तःपुरं सुपीडितं कृत्वेदानीमेवारण्यिकां मोचय । (भो तुम दाव अणेअसमरसंघट्टपहाववाहुसाली । पुणो वि अणेअगअतुरअपआइदुव्विसहबलसमुदिदो । ता सव्वबलसंदोहेण अन्तेउरं सुपीडिअ करिअ दाणिं एव्व आरण्णिअं मोआवेहि ।)

राजा—वयस्य अशक्यमुपदिष्टम् ।

विदूषकः—किमत्राशक्यम् । यतस्तावत्कुब्जवामनवृद्धकञ्चुकि-वर्जितो मनुष्योऽपरो नास्ति तत्र । (किं एत्थ असक्कं । जदो दाव कुज्जवामण वुड्ढकञ्चुइवज्जिदो मणुस्सो अवरो णत्थि तहिं ।)

राजा—(साक्षम्) मूर्ख किमसंबद्धं प्रलपसि । देव्याः प्रसादं मुक्त्वा नान्यस्तस्या मोक्षणाभ्युपायः । तत्कथय कथं देवीं प्रसादयामि ।

विदूषकः—भो मासोपवासं कृत्वा जीवितं धारय । एवं देवी चण्डी प्रसत्स्यति । (भो मासोववासं करिअ जीविदं धारेहि । एव्वं देवी चण्डी पसीदिस्सदि ।)

राजा—(विहस्य ।) अलं परिहासेन । कथय कथं देवीं प्रसादयामि ।

धृष्टः किं पुरतोऽवरुध्य विहसन्गृह्णामि कण्ठे प्रियां
किं वा चाटुशतप्रपञ्चरचनामीतां करिष्यामि ताम् ।
किं तिष्ठामि कृताञ्जलिर्निपतितो देव्याः पुरः पादयोः
सत्यं सत्यमहो न चेदनुनयो देव्याः कथं स्यादिति ॥१॥

अनेके ये [illegible] समरा [illegible] प्रभाव [illegible] बाहुभ्यां शालतेऽसौ । पाठान्तरे अनेकसमरसंघट्टेषु ये प्रहाराः [illegible] [illegible] । [illegible] पदात [illegible] ते दुर्विषहं [illegible] तेन समुदितः युक्तः [illegible] । [illegible] । कुब्जाः [illegible] । [illegible] दुर्लभं [illegible] । धृष्ट इति । [illegible] पुरतः [illegible] । [illegible] किं वा चाटूनां [illegible] करिष्यामि ।

[illegible]

तदेहि । देवीसकाशमेव गच्छावः ।

विदूषकः—भोः गच्छ त्वम् । अहं पुनरिदानीमेव बन्धनात्कथमपि परिभ्रश्यागतोऽस्मि । तत्र गमिष्यामि । (भो गच्छ तुमं । अहं दाणिं एव्व बन्धणादो कहं वि परिब्भंसिअ आअदोह्मि । सो ण गमिस्सं ।)

राजा—(विहस्य कण्ठे गृहीत्वा बलान्निवर्तयति ।) मूर्ख आगम्यतामागम्यताम् । (परिक्रम्यावलोक्य च ।) इयं देवी दन्तवलभीमध्यमध्यास्ते । यावदुपसर्पामि । (सलज्जमुपसर्पति ।)

(वासवदत्ता सखेदमासनादुत्तिष्ठति ।)

राजा—

किं मुक्तमासनमलं मयि संभ्रमेण
नोत्थातुमित्यनुचितं मम तान्तमध्ये ।
दृष्टिप्रसादविधिनैव हतोऽयमत्यादरेण किमिति क्रियते विलक्षः ॥ २ ॥

वासवदत्ता—(मुखं निरूप्य ।) आर्यपुत्र विलक्ष इदानीं त्वं भवसि । (अज्जउत्त विलक्खो दाणिं तुमं होसि ।)

राजा—प्रिये सत्यमहं विलक्षः । यत्प्रत्यक्षदृष्टापराधोऽपि भवतीं प्रसादयितुं व्यवसितोऽस्मि ।

साङ्कृत्यायनी—(आसनं निर्दिश्य ।) महाराज क्रियतामासनपरिग्रहः ।

राजा—(आसनं निर्दिश्य ।) इत इतो देव्युपविशतु ।

(वासवदत्ता भूमावुपविशति ।)

राजा—आः कथं भूमावुपविष्टा देवी । अहमप्यत्रैवोपविशामि । (इति भूमावुपविश्य कृताञ्जलिः ।) प्रिये प्रसीद प्रसीद । किमेवं प्रणतेऽपि मयि गम्भीरतरं कोपमुद्वहसि ।

स्थित्वा देव्याः पुरः पादयोर्निपतन् तिष्ठामि । देव्याः प्रसादने प्रतिपत्तिमूढः अहं सत्यं सत्यं देव्या अनुनयः कथं स्यादिति न वेद्मि । शार्दूलवि० वृत्तम् ॥ १ ॥ किं मुक्तमिति । किं किमर्थमासनं मुक्तम् । मयि सम्भ्रमेण उपचारत्वरया अलम् । सम्भ्रमो मास्तु । हे तान्तमध्ये तान्तः कृशतरो मध्यो यस्यास्तत्संबुद्धौ । इत्थमुत्थातुं नोचितम् । दृष्टिः मयि दृष्टिपात एव प्रसादस्तस्य विधिना करणेनैव केवलेन हतः आत्मपराधीनोऽयं जनः । अहमित्यर्थः । अत्यादरेणातिसम्मानदर्शनेनेत्यर्थः । किमिति विलक्षः सलज्जः क्रियते । वसन्ततिलकं वृत्तम् ॥ २ ॥ निरूप्य निपुणं दृष्ट्वा । गम्भीरतरमत्यारूढं महता यत्नेनापनेयमित्यर्थः ।

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१ ना गमि०. २ अ.भक्कारने. ३ दन्तवलभि पुस्तकान्तरे. ४ गभीर.

भ्रूभङ्गं न करोषि रोदिषि मुहुर्मुग्धेक्षणे केवलं
　नातिप्रस्फुरिताधरानवरतं निःश्वासमेवोज्झसि ।
वाचं नापि ददासि तिष्ठसि परं ध्यानानताम्रानना
　कोपस्ते स्तिमितो निपीडयति मां गूढप्रहारोपमः ॥ ३ ॥

प्रिये प्रसीद प्रसीद । (इति पादयोः पतति ।)

वासवदत्ता—अतिसुखितो न्वसि । किमिदानीं दुःखितं जनं विचारयसि । उत्तिष्ठ कोऽत्र कुपितः । (अदिसुहिदो ण सि । किं दाणिं दुक्खिदं जणं विआरेसि । उट्ठेहि को एत्थ कुविदो ।)

साङ्कृत्यायनी—उत्तिष्ठ महाराज । किमनेन । अन्यदेव तावदुद्वेगकारणमस्याः ।

राजा—(ससंभ्रमम् ।) भगवति किमन्यत् ।

(साङ्कृत्यायनी कर्णे कथयति ।)

राजा—(विहस्य ।) यद्येवमलमुद्वेगेन । मयापि ज्ञातम् । सिद्ध एवास्मिन्प्रयोजने देवीं तु दिष्ट्या वर्धयिष्यामीति नोक्तम् । अन्यथा कथमहमेवंवृत्तान्ते विलम्बयिष्यामि । कतिपयान्यहानि तद्वार्तया आगतायाः । इदं च तत्र वर्तते ।

अस्मद्बलैर्विजयसेनपुरःसरैस्तै-
　राक्रान्तबाह्यविषयो विहतप्रतापः ।
दुर्गं कलिङ्गहतकः सहसा प्रविश्य
　प्राकारमात्रशरणोऽशरणः कृतोऽसौ ॥ ४ ॥

भ्रूभङ्गमिति । हे मुग्धेक्षणे मनोहरनयने । यद्यपि मयि भ्रूभङ्गं न करोषि । सरोषं भ्रुकुटिं न बध्नासि । केवलं मुहुः रोदिषि । नातिप्रस्फुरितोऽधरो यस्मिन् तादृशं अनवरतं सततं निःश्वासमेव उज्झसि मुञ्चसि । वाचमपि न ददासि परं प्रचुरं ध्यानेन प्रकृष्टचिन्तया नम्रमवनतमाननं यस्याः तथासि । एवं स्तिमितः बहिरदृश्यमानाकारस्तव कोपः गूढः प्रहारस्तदुपमा यस्य तथाभूतः सन् मां निपीडयति क्लेशयतितराम् । शार्दूलवि० वृत्तम् ॥ ३ ॥ अतिसुखित इति सोपालम्भम् । सिद्ध एवेति अस्मिन्नर्थे कार्यसिद्धिरेवास्मि । देवीं तु वर्धयिष्यामीति मम । एवंवृत्तान्ते एतस्मिन्नापद्गते इत्यर्थः । अस्मद्बलैरिति । तैः प्रसिद्धैः विजयसेनः पुरोगो येषां तैः अस्मद्बलैः आक्रान्तो व्याप्तो बाह्यो विषयो यस्य सः । विहतः प्रतापो यस्य सः च तयोक्तः । असौ कलिङ्गश्चासौ हतकश्च कलिङ्गहतकः अशरणः अगाधः सन् सहसा दुर्गं प्रविश्य । स्थित इति शेषोऽन्यथा व्यवस्थितः । प्राकारमात्रं शरणं रक्षिता यस्य तथा कृतः । वसन्ततिलकं

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१ तोषयी० २ उत्तिष्ठ उत्तिष्ठ ३ देवीं तुम्या ४ च किम् वर्णनेन ।

वृत्तां च तं —

दिष्टाक्रान्तमन्दं प्रतिदिनविरमद्वीरदासेरवृत्ते
शश्वत्संशीर्यमाणद्विपतुरगनरक्षीणनिःशेषसैन्यम् ।
श्व श्वो वा विमर्दे झटिति मम बलैः सर्वतस्तत्र दुर्गे सति
बद्धं युद्धे हतं वा भगवति न चिराच्छ्रोष्यसि त्वं कलिङ्गम् ॥ ५ ॥

साङ्कृत्यायनी—राजपुत्रि प्रथमतरमेव भवत्याः कथितं मया स्यमप्रतिविधाय वत्सराजः स्थास्यतीति ।

वासवदत्ता—यद्येवं प्रियं मे । (जइ एव्वं पिअं मे ।)

(प्रविश्य ।)

प्रतीहारी—जयतु जयतु भर्ता । एष खलु विजयसेनो दृढवर्मकञ्चुकिसहितो हर्षसमुत्फुल्ललोचनः प्रियं निवेदयितुकामो द्वारे तिष्ठति । (जेदु जेदु भट्टा । एसो क्खु विअअसेणो दिढवम्मकञ्चुइसहिदो हरिससमुप्फुल्ललोअणो पिअं णिवेदिदुकामो दुवारे चिट्ठइ ।)

वासवदत्ता—(सस्मितम् ।) भगवति यथा तर्कयामि परितोषितास्म्यार्यपुत्रेणेति । (भअवदि जह तक्केमि परिदोसिदह्मि अज्जउत्तेणेत्ति ।)

साङ्कृत्यायनी—वत्सराजपक्षपातिनी खल्वहं न किंचिदपि ब्रवीमि ।

राजा—शीघ्रं प्रवेशय तौ ।

प्रतीहारी—तथा । (इति निष्क्रान्ता ।) तह ।

(ततः प्रविशति विजयसेनः कञ्चुकी च ।)

विजयसेनः—भोः कञ्चुकिन् । अद्य स्वामिपादा द्रष्टव्या इति यत्सत्यमनुपमं कमपि सुखातिशयमनुभवामि ।

वृत्तम् ॥ ४ ॥ निर्दिष्टेत्यादि । हे भगवति साङ्कृत्यायनीमुद्दिश्येनम् । अद्य श्वो वा मम बलैः तत्र तस्मिन् दुर्गे झटिति शीघ्रं सर्वतः विमर्दे विध्वस्ते त्वं कलिङ्ग कलिङ्गराजमचिरादेव युद्धे बद्धं हतं वा श्रोष्यसि । कथंभूतमित्याह । निर्दिष्टेनोपरिकथितेन आक्रान्तेन अभियोगेन मन्दं निरुत्साहं । निर्दिष्टाक्रन्दमन्देति पाठे निर्दिष्टे य आक्रन्दो दारुणो रणः । आक्रन्दो दारुणे रणे इत्यमरः । प्रतिदिनं दिने दिने विरमत् क्षीयमाणं वीराणां दासेराणां किंकराणां च । भृत्ये दासेरदासौ च इत्यमरः । वृत्तं युद्धादिव्यापारो यस्य तम् । शश्वदजस्रं शीर्यमाणा ध्वस्यमाना द्विपा गजाः तुरगा नरा योधाश्च यस्मिन् । अतः क्षीणं निःशेषं बलं सैन्यं यस्य तम् । स्रग्धरा वृत्तम् ॥ ५ ॥ वत्सराजपक्षपातिनी एतेनैव पक्षपातेनेत्यादि वासवदत्तावचनं मनसि कुर्वन्त्याः सोत्प्रासोक्तिरियम् ।

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१ दृढवर्म. २ सप्रसं. ३ चापि.

कञ्चुकी—विजयसेनैं अवितथमेतत् । पश्य ।

सुखनिर्भरोऽन्यथापि स्वामिनमवलोक्य भवति भृत्यजन ।
किं पुनरखिलविघटननिर्व्यूढप्रभुनियोगभर ॥ ६ ॥

उभौ—(उपसृत्य ।) जयतु जयतु स्वामी ।

(राजा उभावपि परिष्वजते ।)

कञ्चुकी—देव दिष्ट्या वर्धसे ।

हत्वा कलिङ्गहतक दृढवर्मास्वामी निवेशितो राज्ये ।
देवस्य समादेशो निर्व्यूढो विजयसेनेन ॥ ७ ॥

वासवदत्ता—अयि भगवति अभिजानास्येतं कञ्चुकिनम् । (अइ भअवइ अहिजाणासि एदं कञ्चुइं ।)

साङ्कृत्यायनी—कथं नाभिजानामि । ननु स एष यस्य हस्ते मातृष्वसा ते पत्रिकामनुप्रेषितवती ।

राजा—साधु विजयसेनेन महान्व्यापारोऽनुष्ठित ।

(विजयसेन पादयो पतति ।)

राजा—देवि दिष्ट्या वर्धसे । प्रतिष्ठितो राज्ये दृढवर्मा ।

वासवदत्ता—(सहर्षम् ।) अनुगृहीतास्मि । (अणुग्गहिदह्मि ।)

विदूषकः—ईदृशेऽभ्युदयेऽस्मिन्राजकुल एतत्करणीयम् । (राजानं निर्दिश्य वीणावादनं नाटयन् ।) गुरुपूजा । (आत्मनो यज्ञोपवीतं दर्शयन् ।) ब्राह्मणस्य सत्कार । (आरण्यिकं सूचयन् ।) सर्वबन्धनमोक्ष इति । (ईदिसे अब्भुदए अस्सिं राअउले एदं करणिज्जं । गुरुपूआ । बह्मणस्स सक्कारो । सव्वबन्धणमोक्खो त्ति ।)

राजा—(वासवदत्ताभरणार्थं छोटिकां ददत् ।) साधु वयस्य साधु ।

अवितथं सत्यम् । सुखेति । अन्यथापि महत्प्रभुकार्यकरणाभावेऽपि स्वामिनमवलोक्य भृत्यजन सुखेन निर्भर नितरां पूर्णो भवति । किं पुन अखिलस्य विघटनेन ध्वंसेनेति यावत् निर्व्यूढ सम्पादित प्रभोर्नियोगस्य निर्दिष्टकार्यस्य भर येन स । सुखनिर्भरो भवेदिति वक्तव्यमित्यर्थ ॥ ६ ॥ हत्वेति । विजयसेनेन कलिङ्गहतकं हत्वा अस्मत्स्वामी राज्ये निवेशितः प्रतिष्ठापितो हि । देवस्य समादेश निर्व्यूढ सम्पादित च ॥ ७ ॥ अभ्युदये इत्यस्मात्प्रागेवेत्यागमम् । गुरुपूजा इत्यर्थनिर्देशेन सत्कार । छोटिका अङ्गुष्ठमध्यमयोर्योगेन संघर्षजन्यो ध्वनिविशेष ।

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१ एतस्मात्पूर्वं पुस्तकान्तरे २ सोऽस्मत् अस्मत्स्वामिनि निवेशिते ३ कथञ्चिदत्र दशापद्विप्रकार्षिता ४ कलिङ्गक-पुरुष ५ महान् ६ अस्मादनन्तरं जयतु भावान् (जेदु अय्य वुत्तो) इत्यधिकं पुस्तकान्तरे

विदूषकः—भवति कथं त्वं न किमप्यत्र समादिशसि । (होदि कहं तुमं ण किं वि एत्थ समादिससि ।)

वासवदत्ता—(साङ्कृत्यायनीमवलोक्य सस्मितम् ।) मोचिता खलु हताशेनारण्यिका । (मोइदा क्खु हदासेण आरण्णिआ ।)

साङ्कृत्यायनी—किं वा तपस्विन्यानया बद्धया ।

वासवदत्ता—यथा भगवत्यै रोचते । (जह भअवदीए रोअदि ।)

साङ्कृत्यायनी—यथेममहमेवै गत्वा तां मोचयिष्यामि । (इति निष्क्रान्ता ।)

कञ्चुकी—इदमपरं संदिष्टं महाराजेन दृढवर्मणा । त्वत्प्रसादात्सर्वमेव यथाभिलषितं संपन्नम् । तदेते प्राणास्त्वदीयाः । यथेष्टमिमान्विनियोक्तुं त्वमेव प्रमाणमिति ।

(*राजा सलज्जमधोमुखास्तिष्ठति ।*)

विजयसेनः—देव न शक्यमेव देवं प्रति प्रीतिविशेषं दृढवर्मणः कथयितुम् ।

कञ्चुकी—यद्यपि तुभ्यं प्रतिपादितायाः प्रियदर्शिकाया अस्मद्दुहितुः परिभ्रंशान्न मे संबन्धो जात इति दुःखमासीत्तथापि वासवदत्तायाः परिणेत्रापि त्वया तदपनीतमेव ।

वासवदत्ता—(सास्रम् ।) आर्य कञ्चुकिन् कथं मे भगिनी परिभ्रष्टा । (अज्ज कञ्चुइ कहं मे भइणी परिब्भट्ठा ।)

कञ्चुकी—राजपुत्रि तस्मिन्कलिङ्गहतकावस्कन्दे विद्रुतेष्वितस्ततोऽन्तःपुरजनेषु दिष्ट्या दृष्टामिदानीं न युक्तमत्र स्थातुमिति तामहं गृहीत्वा वत्सराजान्तिकं प्रस्थितः । ततः संचिन्त्य तां विन्ध्यकेतोर्हस्ते निक्षिप्य निर्गतोऽस्मि । यावत्प्रतीपमागच्छामि तावत्कैरपि तत्स्थानं सह विन्ध्यकेतुना स्मर्तव्यतां नीतम् ।

प्रतिपादितायाः संकल्पदत्तायाः । परिभ्रंशात्स्वस्थानात्स्खलनाद्विनाशाद्वा । कलिङ्गहतकस्यावस्कन्दः अभिद्रवः तस्मिन् । दिष्ट्या सुदैवात् । संचिन्त्य कार्ययुक्तता विचार्य । प्रतीपमागच्छामि परावर्तामि ।

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१ मेव तावन्मोचयामि. २ शक्यते प्रीतिविशेष-.

राजा—(सस्मितम् ।) विजयसेन किं कथयसि ।

कञ्चुकी—तत्र चान्विष्यता मया न प्राप्ता । तदाप्रभृति नाद्यापि विज्ञायते क्व वर्तत इति ।

(प्रविश्य मनोरमा ।)

मनोरमा—भट्टिनि प्राणसंशये वर्तते सा तपस्विनी । (भट्टिणी पाणसंसए वट्टइ सा तवस्सिणी ।)

वासवदत्ता—(सास्रम् ।) किं पुनस्त्वं प्रियदर्शनावृत्तान्तं जानासि । (किं उण तुमं पिअदसणाउत्तन्तं आणासि ।)

मनोरमा—न खल्वहं प्रियदर्शनावृत्तान्तं जानामि । एषा खल्वारण्यिका कल्यव्यपदेशेनानीतं विषं पीत्वा प्राणसंशये वर्तत इत्येवं मया निवेदितम् । तत्परित्रायतां भट्टिनी । (स्वती पादयोः पतति ।) (ण हु अहं पिअदसणाउत्तन्तं जाणामि । एसा क्खु आरण्णिआ कल्लव्वदेसेण आणीदं विसं पाऊअ पाणसंसए वट्टदि त्ति एव्वं मए णिवेदिदं । ता परित्ताअदु भट्टिणी ।)

वासवदत्ता—(स्वगतम् ।) हा धिक् हा धिक् । प्रियदर्शनादुःखमपि मेऽन्तरितमारण्यिकावृत्तान्तेन । अतिदुर्जनः खलु लोकः । कदाचिन्मामन्यथा संभावयिष्यति । तदेतदत्र युक्तम् । (प्रकाशं ससंभ्रमम् ।) मनोरमे लघ्विहैवानय ताम् । नागलोकाद्गृहीतविषविद्य आर्यपुत्रोऽत्र कुशलः । (हद्धि हद्धि । पिअदंसणादुक्खं वि मे अन्तरिदं आरण्णिआउत्तन्तेण । अदिदुज्जणो क्खु लोओ । कदाइ मं अण्णहा संभावइस्सदि । ता एदं एत्थ जुत्तं । मणोरमे लहु इह एव्व आणेहि तं । णाअलोआदो गहिदविसविज्जो अज्जउत्तो एत्थ कुसलो ।)

(निष्क्रान्ता मनोरमा । ततः प्रविशति मनोरमया धृता विषवेगमात्मानं नाटयन्त्यारण्यिका ।)

आरण्यिका—हला मनोरमे कस्मादिदानीं मामन्धकारं प्रवेशयसि । (हला मणोरमे कीस दाणिं मं अन्धआरं पवेसेसि ।)

मनोरमा—(सविषादम् ।) हा धिक् हा धिक् । दृष्टिरप्यस्याः संक्रान्ता विषेणैव । (वासवदत्तां दृष्ट्वा ।) भट्टिनि लघु परित्रायस्व लघु

प्रियदर्शना प्रियदर्शिका । मनोरमावाक्ये सा तपस्विनी इत्यत्र सेत्यनेन कञ्चुकिप्रोक्ता राजकन्यैव परामृष्टा इति मन्यमानाया उक्तिरियम् । कल्यव्यपदेशेन कल्यं प्रातराशः तस्य व्यपदेशेन मिषेण यद्वा कल्या इति संस्कृतं तत्र कल्या मद्यम् । कल्यं प्रभाते क्लीबं स्यात्... । उपायवचनेऽपि स्यान्त्रिषु मद्ये तु योषिति । इति मेदिनी । अन्यथा संभावयिष्यति अनयैव तस्यै विषं दत्तमिति तर्कयेत् ।

१ नत, २ ततः प्रविशति म०, ३ प्सा. ४ एतस्माल्लि काञ्चित्. ५ धृष्टिदेशे आक्रान्त (दिट्ठिदेसे अक्कन्त-)

परित्रायस्व । गुरूभूतमस्या विषम् । (हद्धि हद्धि । दिट्ठि वि से संकन्ता विसवेएण । भट्टिणि लहु परित्ताएहि लहु परित्ताएहि । गुरुईभूदं से विसं ।)

वासवदत्ता—(ससंभ्रमं राजानं हस्ते गृहीत्वा ।) आर्यपुत्र उत्तिष्ठोत्तिष्ठ । लघु विपद्यते खल्वेषा तपस्विनी । (सर्वे पश्यन्ति ।) (अज्जउत्त उट्ठेहि उट्ठेहि । लहु विवज्जइ क्खु एसा तवस्सिणी ।)

कञ्चुकी—(विलोक्य ।) सुसदृशी खल्वियं मम राजपुत्र्याः प्रियदर्शनायाः । (वासवदत्तां निर्दिश्य ।) राजपुत्रि कुत इयं कन्यका ।

वासवदत्ता—आर्य विन्ध्यकेतोर्दुहिता । तं व्यापाद्य विजयसेनेनानीता । (अज्ज विंझकेदुणो दुहिदा । तं वावादिअ विजयसेणेण आणीदा ।)

कञ्चुकी—कुतस्तस्य दुहिता । सैवेयं मम राजपुत्री । हा हतोऽस्मि मन्दभाग्यः । (इति निपत्य भूमावुत्थाय ।) राजपुत्रि इयं सा प्रियदर्शिका भगिनी ते ।

वासवदत्ता—आर्यपुत्र परित्रायस्व परित्रायस्व । मम भगिनी विपद्यते । (अज्जउत्त परित्ताएहि परित्ताएहि । मम भइणी विवज्जइ ।)

राजा—समाश्वसिहि समाश्वसिहि । पश्याम्यस्तावत् । कष्टं भोः कष्टम् ।

संजातसान्द्रमकरन्दरसां क्रमेण
पातुं गतश्च कलिकां कमलस्य भृङ्गः ।
दग्धा निपत्य सहसैव हिमेन चासौ
वामे विधौ न हि फलन्त्यभिवाञ्छितानि ॥ ८ ॥

मनोरमे पृच्छ्यतां तावत्किं ते बोध इति ।

मनोरमा—सखि किं ते बोधः । (गाढं पुनरालपन्ती ।) सखि ननु भणामि किं ते बोध इति । (सहि किं दे बोधो । सहि ण भणामि किं दे बोधो त्ति ।)

प्रियदर्शिका—(अविस्पष्टम् ।) यदेतदवस्थयापि मया न महाराजो दृष्टः । (इत्यर्धोक्ते भूमौ पतति ।) (जं एदं अवत्थाए गदाए वि मए ण महाराओ दिट्ठो—

गुरूभूतमत्यन्तम् । संजातेति । क्रमेण प्रवर्धमानोऽत्र भवनक्रमेण च । भृङ्गः संजातः सान्द्रः निबिडः मकरन्दरसो यस्यास्तां कमलस्य कलिकां पातुं गतश्च हिमेन तुषारेण सहसैव निपत्य असौ कलिका दग्धा च । हि यतः विधौ दैवे वामे प्रतिकूले सति अभिवाञ्छितानि न फलन्ति सिध्यन्ति हि निश्चयेन [illegible]

१ भ्रमरो २ गतश्च हि (सन्दि-) न पर ।

राजा—(सास्रम् ।)

एषा मीलयतीदमीक्षणयुगं जाता ममान्धा दिशः
कण्ठोऽस्याः प्रतिरुध्यते मम गिरो निर्यान्ति कृच्छ्रादिमाः ।
एतस्याः श्वसितं हृतं मम तनुर्निश्चेष्टतामागता
मन्येऽस्या विषवेग एव हि परं सर्वं [illegible] दुःखं मम ॥ ९ ॥

वासवदत्ता—(सास्रम्) प्रियदर्शने उत्तिष्ठोत्तिष्ठ । पश्यैष महाराजस्तिष्ठति । कथं वेदनाप्यस्या नष्टा । किमिदानीं मयापराद्धमजानत्या येन कुपिता नोल्लपसि । तत्प्रसीद प्रसीद । उत्तिष्ठोत्तिष्ठ । न खलु पुनरपराल्स्यामि । (कर्णमवलोक्य ।) हा दैवहतक । किमिदानीं मयापकृतं येनैतदवस्थां गता मे भगिन्यौपदर्शिता । (प्रियदर्शिकाया उपरि पतति ।) (पिअदंसणे उट्ठेहि उट्ठेहि । पेक्ख एसो महाराओ चिट्ठइ । कहं वेअणा वि से णट्ठा । [illegible] दाणिं मए अवरद्धं अआणन्तीए जेण कुविदा णालवसि । ता पसीद पसीद । उट्ठेहि उट्ठेहि । ण हु पुणो अवरज्झिस्सं । हा देव्वहदअ किं दाणिं मए अवकिदं जेण एदावत्थं गदा मे भइणी आदंसिदा ।)

विदूषकः—भो वयस्य कथं त्वं मूढ इव तिष्ठसि । नैष विषादस्य कालः । विषमा खलु गतिर्विषस्य । तद्दर्शयात्मनो विद्याप्रभावम् । (भो वअस्स कहं तुमं मूढोविअ चिट्ठसि । ण एसो विसादस्स कालो । विसमा क्खु गई विसस्स । ता दंसेहि अप्पणो विज्जापहावं ।)

राजा—सत्यमेवैतत् । (प्रियदर्शिकामालोक्य ।) मूढ एवाहमेतावतीं वेलाम् । तदहमेनां जीवयामि । सलिलं सलिलम् ।

विदूषकः—(निष्क्रम्य पुनः प्रविश्य ।) भोः एतत्सलिलम् । (भो । एदं सलिलम् ।)

(राजोपसृत्य प्रियदर्शिकाया उपरि हस्तं निधाय मन्त्रस्मरणं नाटयति । प्रियदर्शिका शनैरुत्तिष्ठति ।)

वासवदत्ता—आर्यपुत्र दिष्ट्या प्रत्युज्जीविता मे भगिनी । (अज्जउत्त दिट्ठिआ पच्चुज्जीविदा मे भइणी ।)

वसन्ततिलकं वृत्तम् ॥ ८ ॥ एषेति । एषा प्रियदर्शिका विषवशात्स्या ईक्षणयुगं मीलयति । दिशो मम अन्धा जाता । अस्याः कण्ठः प्रतिरुध्यते अतो निरुध्यते इमा मम गिरः शब्दाः कृच्छ्रान्निर्यान्ति । एतस्याः श्वसितं हृतं मम तनुर्निश्चेष्टता निर्व्यापारतामागता । अतः अस्या विषवेग एव मन्ये परं सर्वं नु दुःखं विषवेगजा पीडा मम । अप्रकृतिप्रशंसालंकारः । शार्दूल० वृत्तम् ॥ ९ ॥

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१ हत. २ गर्व. ३ मां (म) आत्म० ४ स्पन्द०. ५ भगिनी प्रियदर्शना.

विजयसेनः—अहो देवस्य विद्याप्रभावः ।

कञ्चुकी—अहो सर्वत्राप्रतिहता नरेन्द्रता देवस्य ।

प्रियदर्शिका—(शनैरुत्थायोपविश्य च जृम्भिकां नाटयन्ती सविषादमविस्पष्टम् ।) मनोरमे चिरं खलु सुप्तास्मि । (मणोरमे चिरं खु सुत्तह्मि ।)

विदूषकः—भो वयस्य निर्व्यूढं ते वैद्यत्वम् । (भो वअस्स णिव्वूढं दे वेदित्तणं ।)

(प्रियदर्शिका साभिलाषं राजानं निरूप्य सलज्जं किंचिदधोमुखी तिष्ठति ।)

वासवदत्ता—(सहर्षम्) आर्यपुत्र किमिदानीमप्येषान्यथैव करोति । (अज्जउत्त । किं दाणिं वि एसा अण्णहेव्व करेदि ।)

राजा—(सस्मितम् ।)

> स्वभावस्था दृष्टिर्न भवति गिरो नातिविशदा-
> स्तनुः सीदत्येषा प्रकटपुलकस्वेदकणिका ।
> यथा चायं कम्पः स्तनभरपरिक्लेशजनन-
> स्तथा बाधाप्यस्याः प्रियतमखिलं शाम्यति विषम् ॥१०॥

कञ्चुकी—(प्रियदर्शिकां निर्दिश्य ।) राजपुत्रि एष ते पितुराज्ञाकरः । (इति पादयोः पतति ।)

प्रियदर्शिका—(विलोक्य ।) कथं कञ्चुक्यार्यविनयवसुः । (सास्रम् ।) हा तात । हा मातः । (कहं कञ्चुई अज्जविणअवसू । हा ताद । हा अज्जुए ।)

कञ्चुकी—राजपुत्रि अलं रुदितेन । कुशलिनौ ते पितरौ । वत्सराजप्रभावात्पुनस्तदवस्थमेव राज्यम् ।

वासवदत्ता—(साम्रम् ।) एह्यलीकशीले । इदानीमपि तावद्भगिनीस्नेहं दर्शय । (कण्ठे गृहीत्वा ।) इदानीं समाश्वसितास्मि । (एहि अलिअसीले । दाणिं वि दाव बहिणिआसिणेहं दंसेहि । दाणिं समस्सत्थम्हि ।)

वेदना चेतना । मूढः कर्तव्यतानभिज्ञः । नरेन्द्रत्वं प्रभुत्वं विषवैद्यता च । नरेन्द्रो वार्तिके राज्ञि विषवैद्ये च कथ्यते । इति विश्वः । स्वभावस्थेति–अस्या दृष्टिः स्वभावे प्रकृतौ तिष्ठतीति स्वभावस्था न भवति । गिरो वाचो नाति विशदाः परिस्फुटाः । प्रकटाः स्फुटं दृश्यमानाः पुलका रोमाञ्चाः स्वेदकणिकाश्च यस्यास्तथोक्ता एषा तनुः सीदति ग्लायति । यथा च अस्याः स्तनभरस्य परिक्लेशः पीडा तस्य जननः कारकः कम्पस्तथा । *अथापि अस्याः अखिलं विषं नियतं न शाम्यति ।* अस्या विरबाधायापि गात्रकम्पेन नापनीतेत्यर्थः । शिखरिणी वृत्तम् ॥ १० ॥ समाश्वसितास्मि मनः-

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१ णिव्वूढं दे मन्तवादित्तणं (निर्व्यूढं ते मन्त्रवादित्वं). २ विसं अण्णत्थ करेदि (विषम–न्यथा करोति). ३ *गिरा नातिविशदाः.* ४ *करः प्रणमति.* ५ अज्जुके.

विदूषकः—भवति त्वं भगिनीं गृहीत्वा कण्ठ एवं परितुष्टासि। वैद्यस्य पारितोषिकं विस्मृतम्। (होदि तुमं भइणिं गेह्णिअ कण्ठे एव्वं परितुट्ठासि। वेज्जस्स पारिदोसिअं विसुमरिदं।)

वासवदत्ता—वसन्तक न विस्मृतम्। (वसन्तअ ण विसुमरिदं।)

विदूषकः—(राजानं निर्दिश्य सस्मितम्।) वैद्य प्रसारय हस्तम्। भगिन्या अग्रहस्तं ते पारितोषिकं दापयिष्यामि। (वेज्ज पसारेहि हत्थं। भइणीए अग्गहत्थं दे पारिदोसिअं दाविस्सं।)

(राजा हस्तं प्रसारयति।)

(वासवदत्ता प्रियदर्शिनाहस्तमर्पयति।)

राजा—(हस्तमुपसहृत्य।) किमनया। संप्रत्येव कथमपि प्रसादितासि।

वासवदत्ता—कस्त्वमग्रहीतुम्। प्रथममेव तातेनेयं दत्ता। (को तुमं अगण्हिदुं। पुढमं एव्व तादेण इअं दिण्णा।)

विदूषकः—भो माननीया खलु देवी। मास्या. प्रतिकूलं कुरु। (भो माणणीआ क्खु देवी। मा से पडिऊलं करेहि।)

(वासवदत्ता राज्ञो हस्तं बलादाकृष्य प्रियदर्शिकामर्पयति।)

राजा—(सस्मितम्।) देवी प्रभवति। कुतोऽस्माकमन्यथा कर्तुं विभवः।

वासवदत्ता—आर्यपुत्र अतोऽपि परं किं ते प्रियं क्रियताम्। (अज्जउत्त अदो वि परं किं दे पिअं करीअदु।)

राजा—किमतःपरं प्रियम्। पश्य।

> निःशेषं दृढवर्मणा पुनरपि स्वे राज्यमध्यासितं
> त्वं कोपेन सुदूरमप्यपहृता सद्यः प्रसन्ना मम।
> जीवन्ती प्रियदर्शना च भगिनी भूयस्त्वया सङ्गता
> किं तत्स्यादपरं प्रियं प्रियतमे यत्सांप्रतं प्रार्थ्यते॥ ११॥

स्वास्थ्य ऽभ्भिनास्मि। विभवः सामर्थ्यम्। निःशेषमिति। दृढवर्मणा पुनरपि निःशेषं स्वराज्यमध्यासितमधिष्ठितम्। कोपेन सुदूरमपहृता त्वमपि सद्यो मम प्रसन्ना। प्रियदर्शना भगिनी जीवन्ती सती त्वया भूयः पुनरपि सङ्गता। अत हे प्रियतमे किं

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१ वैद्यस्य २ परिहृत्य. ३ न स्यात्.

TRANSLATION.

ACT I.

I May Gaurî be propitious unto you; she, who at her marriage rite had her sight troubled by the smoke (of the nuptial fire), but again whose eyes were gladdened by the rays of the moon (on Śiva's head); who looking with longing at the bride-groom, had again her face hung down through Brahma's shame; who was full of jealousy at (when she beheld) Hara, reflected into the mirror of the moon-like nails of her feet, bearing Gangâ; and whose hair stood on end at his touch (as he seized her hand)!

Moreover, may Śiva, who-though angry as the mount Kailasa, being upheaved, quaked, when the *ganas* had their amazment rising, when Kumârâ (Ka'rtikeya) was *lurking under the lap of his mother, when the* serpent (on the body of Śiva) was looking about with rage, and when the ten-headed one (Ra'vana) with his body groaning under the firm planting of his foot (to press down the mountain) was sinking to the depth of *Pâtâla*—was yet delighted at being closely embraced through fear by Umâ, protect us !!

(At the end of the Benediction)

STAGE-MANAGER—(*After walking round*) To-day, at the spring-festival, I being very respectfully called, have been thus addressed by the multitude of kings, dependent on the lotus feet of the illustrious king Sriharsha, and here arrived from the regions in different directions—"We have heard it, coming from ear to ear, that our master, Śri Harshadeva, has composed a Nâtikà, Priyadarśikâ by name, graced with a novel arrangement of plot. But we have not seen it staged. Out of great deference, therefore, to that very king, the delighter of the hearts of all people, and with a disposition on your part to favour us, you should represent the same with proper

performance[1]. I will, therefore, in the first place arrange the costumes (or the tiring room) and then do as desired. (*Looking around*) I am quite convinced that the minds of the spectators have been won over (or favourably disposed). For,

Śrī Harsha is a skilled poet; and this assembly too is appreciative of merits; the story of king Vatsarája is attractive (popular) in the world; and we, on our part, are expert in acting : each one of these circumstances is, by itself, the source of the attainment of the desired object; how much more so must then be this combination of all excellences that has come about through the greatness (*lit.* increase) of my good luck !

(*Looking towards the tiring room*).

Ah, how now ! When I was just about to begin the prologue, my brother, having known my intention, has assumed the part of the chamberlain of Drdhavarman, king of Angas, and is coming hitherwards. I will also then put on the costume of the character to enter next. [*Exit*].

End of the INDUCTION.

ACT I.

(*Enter the* Chamberlain)

CHAMB :—(*Jesticulating fatigue accompanied by sorrow, and sighing*)

Alas ! Oh, pity !

The king's misfortune; grief caused by separation from my kinsfolk; exile from the country; and the fatigue of a difficult journey—thus is tasted by me this fruit of my longevity of life, that has been bitter and fruitless. (4).

(*With sorrow and amazement*). That such a disaster should have been brought over even such a one as king Drdhavarman, whose three regal powers were unobstructed, and who was a peer of Raghu, Dilīpa and

Nala, with a sudden attack, by the cursed king of the Kalingas, who had cherished a feeling of resentment at the thought that he had betrothed (promised) his daughter to Vatsarâja, although solicited for himself by him, and who found an opportunity (*lit.* a weak point) in that king Vatsa did not return till then from captivilty —this, to tell the truth—I do not believe though it has come to pass. How is it that fate has been exceedingly cruel and thus disposed (adverse) towards us! For, that princess I bore away from the tumult of the assault of that sort and terrible like the destruction time of the world and placed in the house of the forest-king, Vindhyaketu, connected with a friendly bond with king Drdhavarman, thinking that I might some how take her to king Vatsa and thereby free my master from his obligation (*lit.* debt of promise). But when I had gone to Agastya's holy pool to bathe, as it was not far off, some people fell upon Vindhyaketu in an instant, slew him, and depopulating the place like demons, burnt it; and it is not known in what plight the princess too now is. The whole place was carefully searched by me; but I did not find out whether she was carried off by those marauders or burnt by them. So what am I, luckless one, to do! (*Reflecting*) Ah! I have heard that Vatsarâja has escaped from imprisonment and returned to Kauśambî, carrying off with him Pradoyata's daughter. What! shall I go just there then? (*Sighing and observing his own condition.*) But what sort of thing shall I say, going there without the princess? Ah! Vindhyaketu had said to me to-day —"Don't you fear. His honour, the great king Drdhavarmâ, is alive; and is in captivity greatly disabled by severe wounds. I will, therefore, go to my master and make the remaining part of my life blissful (*lit.* fruitful) by serving his feet. (*Going about and looking up*). Oh the extreme rigour of the autumnal sun! since it is found to be extremely severe even by me heated as I am by many afflictions.

This sun that is freed from the screen (*lit.* bond) of clouds and has reached Libra after occupying Virgo, is

indeed, blazing fiercely, having regained his effulgence, so Vatsarája, freed from close imprisonment is shining pre-eminently, having attained eminence after securing the princess and regained his own abode (*i. e.* capital or power). (5) (*Exit*)

End of the Vishkambhaka.

(*Enter the* KING and VIDÛSHAKA)

KING—The constancy (*lit.* the being unaffected) of my servants was known, the talent of ministers was witnessed, even friends were observed (as regards their sincerity), the affection (loyalty) of the townsmen was realised all the more, the passion for adventures in battle was quite satisfied, and the jewel of women was obtained what, indeed, have I not obtained from captivity, as from piety practised without hypocrisy (sincerely)? (6)

VIDU.—(*With displeasure*) O friend, how do you praise that whore's son, cursed Captivity! And that is forgotten now, *viz*—How you, like a newly captured lordly elephant, with feet (steps) stumbling on account of the shackles of clanking iron chains, with the burning of the heart indicated by the pale lotus like face (the dry tip of the trunk), with eyes up-raised and steady owing to the force of rage, and with the path along the ground cleared with the huge hands (torn up with the huge trunk), did not get the comfort of sleep even during the nights.

KING—Vasantaka, you are, indeed, a wicked man. Mark—

You saw the prison gloomy with darkness but not the splendour of her moon-like face, you felt pain at the clank of the chains, but heard not her sweet accents the cruel prison guards are present to your mind to-day and not her loving side glances you behold the faults of confinement but not the merits of Pradyota's daughter. (7)

VIDU.—(*With an air of pride*) If at all confinement brings in its train happiness, why do you then fasten

your wrath upon the Kalinga-King for having taken Drdhavarman a captive?

KING—(*Smiling;*) Fie upon you, fool! Every one is not Vatsarája who can escape in this way from prison taking a Vásavadattá with him. So let this matter (*lit*-topic) be dropped. It is many days since Vijayasena was sent against Vindhyaketu. And no one has come (brought tidings,) from him till now. Let therefore, the minister Rumanwan be called at once. I wish to say something to him.

(Having entered—)

The Portress—Victory, victory, to Your Majesty! Here are arrived at the door-region Vijayasena and the minister, Rumaṇvat.

KING—Quickly usher them in.

POR.—As Your Majesty commands!

[*Enter* RUMANVAT and VIJAYASENA.]

Ruma.—(*Musing.*)

Although gone out the very moment, servants generally enter a royal palace, full of apprehension, as if they were guilty, even though without guilt. (8)

(*Approaching*) Prosperity to Sire?

KING—(*Pointing to a seat*) Rumaṇvat, be seated here.

RUMAN.—(*Sitting down, with a smile*). Here is Vijayasena, the conqueror of Vindhyaketu, bowing (to you).

VIJA.—(*does accordingly.*)

KING.—(*Embracing him graciously.*) Is Your Honour well?

VIJA.—(I am) to-day by Sire's favour.

KING—Vijayasena, please be seated (VIJAYA. *sits down*).

KING—Vijayasena, tell Vindhyaketu's acount.

VIJA—Sire, what more can I tell? It is as it should be when Sire is angry.

KING—Still I wish to hear it in detail.

VIJA.—May Your Majesty hear-Starting from here according to Your Majesty's order, with an army of elephants, cavalry and infantry, as directed, we traversed the road though long in three days, and unexpectedly fell upon Vindyaketu at the time of day-break

KING —Then, then ?

VIJA —Then roused by hearing the tumultuous din of our forces, he, *Vindhyaketu, too, rushed out* like a lion from a cave of the Vindhya mountain and without *waiting for (the mustering of) his army and conveyances* and having a few followers that happened to be at hand, *proceeded at once to engage us, proclaiming his* name

KING—(*Looking at* RUMANVAT *with a smile*) That was creditably done by Vindhyaketu What then ?

VIJA.—Then when his companions were *killed* to a man in a fierce onslaught by us, whose envy and energy were doubled at *the thought—'Here is he,'* he, with the fury of his anger and strength enhanced by the crushing blow, fought in a still fiercer manner

KING—Bravo, Vindhyaketu ! Excellent, excellent !

VIJAYA—What description can be given, Sire ! I will tell in brief—

Having first of all, himself fighting on foot, crushed the foot-soldiers by merely striking them hard with his chest, and dispersed the terrified cavalry like a herd of deer in the quarters with volleys of arrows from afar, he discharged on all sides the whole stock of his weapons and then quickly unsheathing his sword, proceeded to enjoy the sport of cutting off the plantain grove of the mass of elephants' trunks (9).

Making havoc, single-handed, in this way in our three-*fold army*, with his towering shoulders covered with the rays of his sword, Vindhyaketu, with his broad chest *shattered by hundreds of weapons, and exhausted after* a long time, was slain in the battle (10)

KING—Rumanvan, to tell the truth we are quite put to shame by the death of Vindhyaketu, following the path proper for worthy (*i e* brave) persons

RUMAN.—Sire, even the merits of an enemy produce joy in persons of your type who side with virtues alone.

KING—Vijayasena, has Vindhyaketu a child, whereon I *may bestow (lit. show) the fruit of gratification ?*

VIJAYA.—Sire, about this too I will tell you. When Vindhyaketu had been thus slain with his kinsmen and followers, and his wives followed him in death, when the country people had taken shelter on the peaks of the Vindhya mountains and the place had been desolate, there was a maiden in Vindhyaketu's house whose beauty was in keeping with her high birth and who was uttering the piteous lament—oh father, oh mother! She is brought here by us being taken to be his daughter, and she *is waiting at the door. Your Majesty is* to decide with regard to her (*i. e.* as to how she is to be dealt with).

KING.—Yas'odharâ, go yourself and deliver her over to Vâsavadattâ and say to the Queen—She should be always looked upon by you in *the light of a sister* and should be taught everything proper for a maiden of high birth, singing, dancing, playing upon instruments and other accomplishments. And when she becomes fit for being given away in marriage, you should remind me.

PORTRESS—As Your Majesty commands.

(*Behind the curtain*—A BARD).

By the breasts, gleaming with their beauty disclosed owing to the garments slipping down through exertion of the multitude of courtezans in the harem, getting ready the auspicious articles and cosmetics necessary for your pleasure-bath, your bathing room is adorned (as if) with other kinds of raised golden pots (11).

KING—(*Looking upwards*) Ah! how now! The divine sun is occupying mid-heaven.' For now;

The water of the ponds (in the gardens) appears *to' be boiling as it were with the heat of the rays of* the sun on account of the leapings of the S'afaras; the peacock spreads out his tail looking like an

umbrella, though drooping from his sportive dance, the fawn covetous of the water in the basins seeks the circle of shades of the trees; and the bee, having at once left the cheek of the elephant, lurks (*lit.* enters) under the lobe of his ear. (12)

Rumanvan, get up, do get up. Having just entered the inner apartment and performed the usual rites, we will honour Vijayasena and dispatch him for annihilating the king of Kalinga.

[*Exeunt Omnes.*]

END of ACT I

ACT II

(*Enter* VIDUSHAKA).

Indivarikâ has, indeed, said to me–Noble Sir, Queen Vasavatta, who has been observing the vow of a fast, might call you to receive the *Svastivâchana*. I will, therefore, bathe in the pond attached to the showerhouse and having gone into the presence of the Queen will utter something *in the manner of a cock* (*i. e.* in a gradually raised voice) Otherwise, how are Brâhmanas like us to accept a donation in the royal palace? (*Looking towards the tiring room*) Ah ! Here my dear friend has started to go to the very showerhouse-garden to dispel the longing caused by the queen's separation. So I will go with my friend himself and do as (I said.).

(*Enter the love-sick* KING)

My mind yearns, to-day, to see that beloved of mine who *is emaciated, who wears only the auspicious* ornaments, who speaks slowly and with effort, who subdues the beauty of the morning moon by her face having a palish hue, and who is full of longing owing to the observance of the rules of her fast, as if she were in the condition produced by first love. (1)

Vidu.—*(Approaching)* Hail to your Honour! May you prosper!

King.—*(Looking at him)* Vasantaka, for what do you appear to be delighted!

Vidu.—Because *the Queen is going to honour a* Brāhmaṇa.

King.—If so, how does it benefit you?

Vidu.—*(With pride)* Oh, such a Brāhmana, indeed, that I *get the* Svastivāchana-present first *from the Queen in* the palace crowded with thousands of Brāhmanas, versed in four, five or even six Vedas.

King.—*(Laughing)* Your Brāhmanaship (Vedic scholarship) is shown by the number of the Vedas (mentioned by you). Come then, great Brāhmana. To the shower-house garden itself we go now.

Vidu.—As your Majesty commands.

King.—Lead the way.

Vidu.—Come, oh! Let us go. *(Walking round and looking on)* O friend, see, the loveliness of the shower-house-garden, the surface of the stone-slab in which is soft on account of the various kinds of flowers ceaselessly *falling upon it, wherein the bunches of the Bakula* and the Jasmine flowers are broken by the weight of the bees buried in the fragrance, where the cups of the Bandhūka flowers are opened by the breezes richly charged with the perfume of lotuses, and where the light of the sun is obscured by the dense *tamāla* trees.

King.—Friend, you have well described it. For, here,

By the stems of the Śephalikā flowers (scattered about) the ground appears as if covered with small bits of corals; the scent of the Saptachhada flowers at once gives rise to the false idea of its being the odour of the rut of elephants; and these bees here, having the colour of their bodies tawny with (or having the tawny unguents of) the thick mass of pollen dropped from the expanded lotuses, and intoxicated with the drafts of liquor (honey), are humming something in indistinct accents. (3).

VIDU —O friend ! look, look at this too—this Saptaparna tree here, the mass of the flowers of which is unceasingly falling and which, therefore still looks as if it has the drops of water falling through the interstices of its leaves at the close of the rainy season (or at the end of a shower)

KING —Friend, happily observed There is much that is like the rainy season (yet) For

Bearing softness (of surface) by the meadows which rob (possess or surpass) the beauty of the Śirisha flowers, and therefore having at once a pavement made with the washed pieces (or powder) of emerald the ground here, on account of the heaps of Bandhūka flowers dropped from their stems, now appears as if covered with hundreds of cochineal insects (3)

(Enter a MAID *)*

MAID —I am ordered by Queen Vasavadatta—Girl Indivarikâ, to-day I have to present an Argha (offering of worship) to the great sage Agastya Do you go then and come back quickly taking with you a garland of Śephalikâ flowers Let this Aranyika, too quickly gather the full blown lotuses from the pond in the shower house garden before they are closed up by the sun when going to set and come back The poor girl does not know that pond So I will take her with me and go *(Looking towards the scenes)* This way Aranyikâ, come this way

(Enter ARANYIKA *)*

ARANYIKA —*(With tears and dejection, to herself)* That I, who was born in that sort of (so high a) race in that way and who lived commanding others should now do the bidding of others ! So it must be said that there is nothing difficult for fate to bring about Or rather it is my fault, since knowing this I did not destroy my self So what shall I do now ! Or* it is now difficult for

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* The passage may also be interpreted as—Or why ? A hard thing I have thought of now (viz committing suicide) I will do as I said (i e kill myself) But this does not appear to be intended See notes

should be reminded of that", so I will put the king in in mind of that, so that he will be engaged in thoughts about a husband for her.

KING.—(*With joy*) This then is that daughter of Vindhyaketu. (*With regret*) Long have we been foiled (or, robbed of her sight). Friend; this is indeed, a maiden, to look at whom is not sinful. We shall see her now without hesitation (or freely).

A'RAN.—(*Angrily stopping her ears*) Go you then. I have nothing to do with you who talk nonsense.

(*The* maid-servant *goes and gesticulates the collecting of flowers.*

KING.—Oh, her nobility of birth has been greatly manifested by her firmness (of mind). Friend, blessed, indeed, will be he who will be the object of the happiness of the touch of her body.

(ARANYIKA' *acts the collecting of lotuses*).

VIDU.—O friend, mark, mark; wonderful, wonderful! As she plucks the lotuses, she puts into the background the beauty of the lotus-beds by the spreading lustre of her hand moving in the water.

KING—Friend, this is quite true. See—

Having become the object of the touch of the hand of her, who gives delight by her glances similar to that of (given by) a continuous shower of the drops of nectar, and who has assumed a peculiar loveliness owing to the slipping of her breast garment, as of the rays of the body of the moon that gives delight with a fitting shower of nectareous drops and that becomes peculiarly charming owing to the veil of clouds being removed, it is wonderful, indeed, that these lotuses do not become closed up at once. (7)

A'RANY.—(*Gesticulating torment from bees*) Oh fie! oh fie! These other wicked bees, greatly annoying me as they alight on the beds of blue lotuses, after leaving the lotus plant, torment me here. (*Covering her face.*

with her upper garment, in alarm) Friend Indîvarikâ, save me, save me. These horrid bees will, indeed, assail me.

VIDU.—Oh friend, your wishes are fulfilled. Before that daughter of a born slave comes, you too, being *silent*, approach her. She, on her part, knowing Indîvarikâ to be coming from the movement of feet indicated by the sound of water, will just cling to you.

KING.—Bravo, friend, bravo! Your advice is opportune. (*He approaches* ARANYIKA').

A'RANY.—(*Gesticulating the hearing of the sound of footsteps*) Indîvarikâ, come to me quickly, come to me quickly. I am harassed by these wicked bees. (*Clings to the* KING).

(*The* KING *clasps her at the neck.* A'RANYIKA', *removing her upper garment from her face and without seeing the* KING *acts looking at the beees.*)

KING.—(*Keeping off the bees with his upper garment*).

O you, give up this dispiritedness (depression of spirits); O timid one, these bees, drawn by their liking for perfume light on the lotus of your face; if again with your long eyes agitated through fear you will still diffuse the beauty of a bed of blue lotuses, how will they leave you?

ARANY.—(*Exhibiting flurry on seeing the* KING). How now! this is not Indîvarikâ! (*Leaving the* KING *and moving aside in alarm*). Indîvarikâ, come quickly, come quickly; prote t me.

VIDU.—Lady, when you are protected by Vatsarâja, able to protect the whole world, you call out for the maid-servant, Indîvarikâ?

(*The* KING *repeats—O you, give up &c.*).

A'RANY.—(*Looking at the* KING *with longing and bashfulness, to herself*). This is the great king to whom I was given (betrothed) by my father. In the right place was my father's preference, indeed!

MAID—A'ranyikâ is, indeed, harassed by the wicked bees. So I will at once approach her and comfort her. A'ranyikâ, fear not; here I come.

VIDU.—Move away, O, move away. Here Indîvarikâ is just coming. Seeing (if she sees) this affair, she will inform the Queen of it. (*Pointing with the finger*). So having entered this plantain-bower we shall wait for a while.

(*Both do accordingly*).

MAID.—(*Approaching and touching her cheeks*). Friend A'ranyakâ, this is the fault of your face resembling a lotus that the bees thus come to be guilty (or, the offenders—*i.e.*, torment you). (*Taking her by the hand*) Come then; let us go. The day has drawn to its close. (*They gesticulate departure*).

A'RANY.—(*Looking towards the plaintain-bower*) Friend Indîvarikâ, owing to the extreme coldness of the water my thighs seem to be benumbed. So slowly, slowly, we shall go.

MAID.—As you say. (*Exeunt both*).

VIDU.—O, come; let us issue forth. Having taken her with her, that slave's daughter, Indîvarikâ, has gone away.

KING.—(*Sighing*) What, gone! Friend Vasantaka, not indeed is the desired object gained without impediment by those who are not lucky. (*Looking*) Friend, mark, mark!

The bed of lotuses, although its lotuses are closed up, yet being thorny (horripilated) tells, as it were, of the pleasure derived from the touch of her tender sprout-like hand. (9).

(*Sighing*) Friend, what is the means now to see her again?

VIDU.—Sir, having yourself broken the doll you are crying now; you do not act according to the words of me, a Brâhmana.

KING.—What did I not do!

VIDU.—That you have forgotten now. For I said—Be silent and approach her. Since you, having entered into a very critical position, reproved her, in your affected wisdom due to vain knowledge, saying—Ah you, give up this dispiritedness, &c., and such other words, why do cry now? And again ask me the means to see her.

KING.—Oh, how does the fool call what was comfort-giving a reproof!

VIDU.—It is just known who is a fool in this case. Then why go on with this? The divine one having a thousand rays (sun) is about to set. Come then; let us enter just the inside (of the palace).

KING.—(*Looking*). Ah, the day has almost drawn to its close. Alas! For now—

The splendour of the day, like my beloved, has gone, taking away the beauty of the groups of lotuses; there is observed a greater glow of Râga (redness—passion) in the orb of the sun as in this heart of mine; the wheel-named bird (ruddy goose) like me, is standing on the margin of the lotus-pond, thinking of his mate; and the directions have been suddenly darkened (void of interest) to the world also, as to me. (10).

(*Exeunt Omnes*)

End of Act II.

ACT III.

(*Enter* MANORAMA')

MANORAMA'—I have been commanded by Queen Vâsavadattá saying—Manoramá, my girl, to-day on the occasion of the Kaumudî festival you have to perform the remaining part of the episode about my husband and myself which has been dramatised by Sâmkrityâyanî. Yesterday, indeed, her part was wrongly played by my dear friend, A'ranyikâ, being absent-minded. But if again the same be done by her to-day when appearing in the role of Vâsavadattá, the Queen will necessarily get angry. Where shall I find her then and reprove her?

(*Looking on*). Here is A'ranyikà entering the plantain-bower on the bank of the pond, saying something to herself. So hiding myself behind a bush I will listen to her unrestrained (free) utterings.

(*Enter* AR'NYIKA', *seated and acting love-sickness.*)

AR'ANY.—(*Sighing*) My heart, seeking an unobtainable person, why dost thou afflict me?

MANO—This is then the cause of her absent-mindedness. But what again does she long for? Being attentive I will hear her.

AR'ANY.—(*With tears*) How does the great king, being of a pleasing appearance in that way, thus torment me (now)! Wonderful, wonderful! (*Sighing*) Or rather, this is my misfortune, and not the great king's fault.

MANO.—(*Fearfully*) How now! the great king himself is the object of her longing! Noble, dear friend, noble! Your desire is in accordance with your high birth.

AR'ANY.—To whom, indeed, shall I relate this matter and make the pain of my misery somewhat bearable? (*Reflecting*) Or why! I have my dear friend, Manoramá, who is not different from my heart. But to her even I am not able to tell this through bashfulness. All considered, whence can there be solace to my heart other than death!

MANO.—(*With tears*) Alas! alas! the poor girl's passion has reached its climax. So what shall I do in the matter?

ARANY.—(*With longing*) This is the spot where, tormented by the bees, I was supported by the great king and comforted in the words—"O timid one, be not afraid".

MANO.—(*Joyfully*) What! She also is seen by the king! Then by all means there is a way for her to live. I will then at once approach her and cheer her up. (*Suddenly advancing*) Proper, indeed, it is to be bashful even towards one's heart.

AR'ANY.—(*Bashfully to herself*) Oh fie, fie! Every thing has been heard by her. So it will be quite proper

to disclose all to her. (*Aloud; seizing her by the hand*). Dear friend, do not be angry, pray do not. It is bashfulness that is at fault.

MANO.—(*Joyfully*) Friend, away with hesitation. Tell me this. Have you been really seen by the king or not?

AR'ANY.—(*Bashfully with face hung down*) My dear friend has already heard everything.

MANO.—If you have been seen by the king, then don't you be worrying yourself. He himself will be eagerly engaged in devising some means to see you.

AR'ANY.—This my friend speaks with partiality. O you, lover of (blinded by love for) a friend, how can this be (expected) from a person who is, indeed, bound by the chains of the Queen's virtues.

MANO.—(*Laughing*) O you, silly girl (*Lit.* wanting in clever perception), although the bee has its love for the lotus plant, how can it, when it has seen the Mâlati (jasmine) and is eager to taste its new flavour, rest quiet without obtaining it!

AR'AN.—What is the use of talking about this which is impossible? Come away then. My limbs, which are all the more tormented by the autumnal heat, do not give up their heat even now.

MANO.—O you bashful one, it is not proper for you, even when reduced to such a plight, to conceal the real state of your heart.

(AR'ANYIKA' *hangs down her face.*)

MANO.—O you naturally unconfiding one, what can you conceal now! Does not your passion, manifesting itself (*lit.* coming out) day and night, in the guise of sighs, as though it were the *hum* sound caused by the incessantly falling shower of the shafts of the flower-arrowed God (Cupid) tell it. (*To herself*) Or rather, this is not, indeed, the time for chiding her. So in the first place I will put some lotus-leaves on her bosom. (*Rises, and having taken some lotus-leaves from the pond places them on* AR'ANYAKA'*s heart.*) Let my friend take comfort, let my friend take comfort.

(*Enter* VIDU'SHAKA)

VIDU'.—Very great, indeed, is my dear friend's passion for Ar'anyika'. For having set side the affairs of state he has been diverting himself by thinking about a remedy to obtain her sight only. (*Reflecting*) Where shall I find her then? Or why; I will search for her just there, on the margin of the pond. (*Walks on*).

MANO.—(*Hearing*) A sound like that of foot-steps is heard. So becoming concealed in the clump of plantains we shall see who is this (that is coming). (*Both do accordingly and see*).

AR'AN.—Ah, he is the very Brâhmana, who is always at the side of the king.

MANO.—How, Vasantaka himself! (*Joyfully to herself*) May it be that way (*i.e.* as I wish it)?

VIDU'.—(*Looking in all directions*) What! Has A'ranyikà really become Ar'anyikà (*acting like a forest-bred girl*; or, gone to a forest, as she is not found here) now.

MANO.—(*With a smile*) Friend, the king's companion, the Brahmana, is talking with respect to you. So let us listen attentively.

(AR'ANTIKA' *listens eagerly and bashfully.*)

VIDU'.—(*Dejectedly*) When in the first place, at the bidding of my dear friend whose body has become languid owing to the very great torment of love, I looked for her at the residence of the queens Vāsavadattâ, and Padmâvatî and of other queens, and did not find her there, I came here, thinking I should search the place also where she was seen at the pond. But then she is not here also. What shall I do now?

MANO.—Did my dear friend hear this?

VIDU'.—(*Reflecting*) Or why! It was already said to me by my friend—If you do not find her, after searching for her, then come, taking from that very pond at least the lotus-leaves that have had their pleasure-giving coolness doubled by the touch of her hand. Then how am I to know these?

MANO.—This is my opportunity. (*Approaching and taking* VIDU'. *by the hand*). Vasantaka, come on. I will show (also; expose) you.

VIDU'.—(*In alarm*) Expose me! to whom? To the Queen? I have not, at all, said any thing.

MANO.—Vasantaka, dismiss this fear. As you have described to have been the condition of your dear friend on account of Aranyikà, double of that has been the state of my dear friend on account of our lord. So see it, see it.

VIDU'.—(*Seeing, with joy*) My labour has borne fruit. Hail to your ladyship!

(ARANYIKA' *bashfully casts off the lotus-leaves and rises*).

MANO.—Noble Vasantaka, at your mere sight my dear friend's affliction has vanished, so that she is herself removing the lotus-leaves. So your noble self should favour them (by taking them).

AR'ANYIKA'—(*With agitation*), O you given to joking, why do you put me to shame? (*She stands with her face slightly turned back*).

VIDU.—(*With dejection*) Let the lotuses remain. Your dear friend is extremely bashful. So how is their union to take place?

MANO.—(*Musing for a moment, joyfully*) Vasantaka, in this way, it seems. (*She whispers into his ear*).

VIDU.—Excellent, dear friend; cleverly suggested!

(*Aside*) By the time you two put on your costumes, I will come taking my friend with me. (*Exit*).

MANO.—O passionate one, get up, get up. We have to act the remaining part of that very play. Come then; let us go to the play-house. (*Walking round and seeing*) Here is the play-house. Come then; let us enter in. (*Gesticulating entrance and looking about*), Well done, well done! Every thing [illegible] got ready; the Queen must be coming.

(*Enter the* QUEEN, SAMKRITYAYANI *and the retinue according to rank.*)

VA'SAVADATTA'—Revered lady, how wonderful is your poetic genius! For this story of my husband, with its secret incidents, although a mattter of experience, being dramatised (by you) raises our interest in it all the more, when being seen, as though it had not been seen before.

SA'NK—O you of long life, the merit of this subject is such that a poem though without excellence (insipid) necessarily causes delight to the ears of its hearers. See,

Generally even an insignificant thing attains eminence by its connection with what is great; for even ashes come to be a decoration when applied to the broad temples of a rutting elephant. (1)

VA'SAVA.—(*With a smile*) Revered lady, it is a patent fact (*lit.*, is but known) that the son-in-law is loved by every one. So what is the use of thus continuing the conversation? It is better to see the very same representation.

SA'NKR.—Just so. Indivarikâ, lead the way to the play-house.

MAID—Come, come, my Queen. (*They all walk on.*)

ŚA'NK.—(*Looking on*) Oh the loveliness of the play-house!

Charming with the huge strings of pearls hanging from the golden posts decked with hundreds of jewels, and occupied by the youthful damsels that have conquered (surpass in beauty) the nymphs of heaven, this play-house appears like the (aerial vehicle, or) residence of the gods. (2).

MANO. and ARAN.—(*Approaching*) Prosperity, prosperity, to the Queen!

VASAVA.—Manoramâ, the twilight has indeed, passed. Go you then, and quickly put on your costumes.

BOTH—As the Queen commands. (*They start to go*).

VA'SA.—Aranyikâ, go to the dressing room and decorate yourself with these very ornaments that are put on my person. (*She removes the ornaments from her person and*

hands them over to A'ran.). Manoramá, you too take from Indîvarikâ the ornaments that were given to my husband by my father when pleased by his capture of Nalagiri and decorate yourself, so that you will look quite like the King.

(MANORAMA' *takes the decorations from* INDIVARIKA' *and exit with* ARANYIKA').

INDIVARIKA'—Here is a seat; may your Majesty sit down.

VA'SAVA.—(*Pointing to a seat*) May your reverence sit down.

(BOTH *sit down*).

(*Enter the* CHAMBERLAIN *having put on his dress*).

Looking after the management of the inner apartments, guarding against stumblings at every step, and now led by a staff, being broken down by old age, I imitate all the actions of a king, who, following the science of government, maintains order within cities and avoids errors of policy at every step. (3).

I am commanded by Mahâsena, who bears a significant name and who has put to chagrin (overpowered) all the armies of his enemies, to inform the ladies of the harem thus—Tomorrow we are to celebrate the Udayana festival. Therefore you are to repair to the garden of Love with your retinue splendid with dresses befitting the festival.

SA'MK.—(*Pointing to the* CHAM.) Princess, the play has commenced. Please see it.

CHAM.—So this is what I have to tell them—that they should go accompanied by their attendants and not attendants with their decorations put on. For,

Among these (inmates of the harem) even the servants of the maids-in-attendance of the queens are conspicuous with their feet adorned with anklets, with their broad hips having gingling girdle-bands, with their large breasts decked with (*lit.* having beauty imparted to them by) pearl necklaces, with their arms having *Keyuras* (armlets) on them, and with their ears furnished

with *Kundalas*, their hands with bracelets and their hair with *Swastikas*. (4)

There is nothing, indeed, unusual that is to be done here. Thinking that it is my master's order, I will simply communicate the remaining part of the king's order to the Princess.

(*Walking about and seeing.*) Here has that (princess) Vásavadattá entered the music-hall followed by Kánchanamálá, lute in hand. I will just tell her. (*Walks forth.*)

(*Enter* A'RANYIKA, *in* VASAVADATTA'*'s costume, seated, and* KANCHANAMA'LA, *with a lute in her hand*).

A'RAN —Friend, Kânchanamâlâ, why again is the music-master tarrying even to-day?

KA'NCH :—Princess, he has seen a crazy fellow; and overpowered by wonder at hearing his words he has stayed there enjoying the fun (*lit.* laughing at him).

A'RAN.—Maid, well does he ask him. Both are mad men, as it is said—'The like take pleasure in the like.'

SA'MKR—I see that her form is like that of a princess; so with such a form she is sure to act your part well.

CHAM —(*Advancing*) Princess, His Majesty sends word to you—To-morrow we are sure to hear you playing the lute. So you should be ready with Ghoshavatî fitted with new strings.

AR'ANY—Sir, if so, quickly send the music-master.

CHAMB.—Here I send Vatsarâja to you. (*Exit*).

A'RANY —Kánchanamalá, bring me the lute (Ghoshavatî). I will just examine its strings.

(KA'NCHANAMA'LA' *hands over the lute.*)

A'RANYIKA' *puts it on her lap and strikes (or, adjusts) the strings*).

(*Then enter* MANORAMA' *having put on* VATSARA JA'*s decorations*).

MANORAMA'—(*To herself*) Surely the King tarries. Is it that Vasantaka did not tell him, or is he afraid

of the Queen? If he comes now it will be a nice thing

[*Enter the* King, *and* Vidûshaka *with his body veiled*]

King—The cool-rayed one (moon) does not cause affliction to me just to-day as at first, now only hot sighs do not parch my lip as they did constantly before, just now my mind is not vacant nor are the limbs languid as formerly, and my torment becomes reduced even as the desires of my heart are thought of (as near fulfilment) (5)

Friend, did Manoramá really say—"Since my dear friend is kept even out of the path of the King's sight by the Queen, this is the way to bring about their union To-day at night we are to enact before the Queen the play called Udayanacharita In it Áranyiká will be Vâsavadattá and I too Vatsarája. Everything is to be learnt (acted) according to his own doings So having come and acting his part himself, let him enjoy the pleasure of her company"

Vidû—If you do not believe me, here is Manoramá waiting, wearing your costume So approach her and ask her yourself

King—(*Approaching* Manorama) Manorama, is what Vasantaka says true?

Manorama—Sire, quite true Decorate yourself with these ornaments (*With these words she takes off the ornaments from her person and hands them over to the* King)

(*The* King *puts them on*)

Vidû—Here, indeed are kings thus made to dance (act) even by a maid servant Oh the importance of business (the object to be achieved)!

King—(*Laughing*) Fool, this is not the time for joking Silently enter the picture gallery and wait there with Manoramá beholding our acting

(Both *act accordingly*)

A'ranyi—Kânchanamálá, let alone the lute. Just I wish to ask you something

KING—Let me hear (to know) which part of the story is being acted. (*He listens attentively*).

KA'NCH—May the Princess ask.

A'RANY.—Does my father really say so, *viz.*—" If playing on the lute Vatsarāja captivates me I will necessarily free him from captivity."?

KING—(*Entering with a toss of the curtain, joyfully ties a knot in the hem of his garment*). Thus it will be. What doubt is there ?

Having filled Pradyota with his attendants with wonder by my performance on the lute, I see that ere long I shall take away Vāsavadattā. (6)

For all things have been well arranged by Yaugandharāyaṇa.

VA'SAVA.—(*Rising at once*) Prosperity ! prosperity to my husband !

KING—(*To himself*) How is it that I am recognized by the Queen ?

SA'NKR.—(*With a smile*) Princess, away, away with this hurry (or, confusion). This is a play.

KING—(*To himself joyfully*) Now I am made to breathe freely.

VA'SAVA.—(*Sitting down with a smile of embarrassment*) *What ! this is Manorama ! I thought it was my* husband. Bravo, Manoramā, bravo. Excellently acted.

SA'NKR.—Princess, rightly, indeed, was confusion caused in you by Manoramā. Consider—

Here is that same form (of Vatsarāja), the cause of delight to the eyes ; *the same is the splendid costume* ; self-same is this her gait here, that characterises an intoxicated elephant ; the same is the exceedingly lofty dignity : her grace the same, and the very same is her voice that resembles the rumble of water-charged clouds : here is presented before us, in his very person, the lord of the Vatsas himself by her, clever (in acting). (7).

VASAVA.—O Indîvarikâ, I was taught to play on the lute by my lord in fetters, so fetter him with this garland of blue lotuses. (*Taking off from her head the garland of blue lotuses she gives it to her*)

(INDIVARIKA *does as directed and sits down in the same place.*

ARANY —Kânchanamâlâ, tell me, pray tell me. I ask—Does my father really say this, viz —" If Vatsarâja captivates me by his playing on the lute, then I will necessarily set him free from captivity "

KA'NCHA.—Princess, he does, really. Act in such a way that, as a matter of fact, you will be highly esteemed by Vatsarâja.

KING—Kânchanamâlâ has actually brought to pass what was then desired by me.

ARANY.—If so I will play with care.

(*Plays upon the lute, singing*).

Observing the sky densely crowded with chains of clouds the royal swan longs to go to the Mânasa lake, his residence, taking with him his mate. The swan among kings–Vatsarâja,–seeing the prison vault closed up with thick chains, desires to repair to his own abode, taking his beloved with him in order to reach (please her heart) (8).

(VIDU,—*gesticulates sleeping*).

MANO.—(*Shaking him with her hand*) Vasantaka, see, see, my friend is playing her part

VIDU —(*Angrily*) Slave's daughter, you too do not allow me to sleep ! From the time my dear friend saw A'ranyikâ, I have not seen, along with him, what sleep is So I will go to some other place and sleep (*Goes out and sleeps*)

(ARANYIKA *sings again*).

Hurled into (powerfully affected with) a new passion, by the perverse Kâma, the female bee pines, eagerly longing to see her mate, of a charming sight (9)

KING—(*Hearing the song the very moment and suddenly going forth*) Commendable, princess, commendable! How charming the singing, how charming the playing (on the lute)! For,

Distinctness has now been attained here (in this performance) by the *Vyañjana* mode of playing (on the lute) in all its ten parts; this *laya* (tempo) here, distinguished by its three varieties of quick (allegro) intermediate (moderato) and slow (adagio) has been clearly marked in three ways; all the three pauses, Gopuchcha' and the rest, have been accomplished in due order: and the three modes of playing on instruments have been properly exhibited. (10)

A'RANY.—(*Clasping the lute rises from her seat and longingly looking at the* King) Preceptor, I bow to you.

KING—(*With a smile*) May you have that which I wish for you!

KA'NCH.—(*Pointing* to A'RANYIKA''s *seat*) The preceptor should please sit just here.

KING—(*Having sat down*) Where should the Princess sit now?

KA'NCH.—(*With a smile*) The Princess has just now been complimented by you with commendation of her skill. So she deserves to share the seat of the preceptor.

KING—Let her sit here; she deserves (to occupy) half of the seat. Princess, sit down.

(A'RANYIKA' looks at KA'NCHANAMA'LA'*).*

KA'NCH.—(*Smilingly*) Princess, sit there. What is wrong in this?

(A'RANYIKA' *sits down bashfully*).

VA'SAVA.—(*Blushingly*). The subject-matter has been added to by your reverence. I did not, at all, sit on the same seat with my husband at that time.

KING—Princess, I wish to hear again. Play on the lute.

ARANY —(*With a smile*) Kánchanamálá, having played for a long time I feel exhausted So I shall not be able to play

KANCH —Preceptor the Princess is greatly fatigued See how drops of perspiration are formed on her cheeks and her fingers (or fore—hands) tremble So let her be refreshed (by resting) for a short while

KING—Kánchanamála you have said what is proper (*Wishes to seize her by the hand* A rany *withdraws her hand*)

VASANA —(*Sarcastically*) Lady this also has been overdone by you I am not certainly Kánchanamalá that can be misled by (such) composition [Or I should not be deceived (misrepresented) by Kānchanamalā's dramatic speech]

SANKRR —(*Smiling*) O you of long life dramatic composition must be of this nature

ARANY —(*With seeming anger*) Go away Kanchan , go away I do not like you

KANCH —(*With a smile*) If you do not like me standing here here I walk off (*Starts to go*)

ARANY —(*In confusion*) Kānchana stay stay , here is the fore–hand offered to him

KING—(*Taking the hand of* ARANYIKA)

Can it be a lotus bud at once cooled by the contact of dew drops ? Not such methinks is its power to delight (now) it has it at dawn only when it is left by (free from) the sun are there five moons in the form of fingers shedding a shower of coolness (or dew) Even that (the shower) burns (causes affliction) I know it—this is clearly ambrosia flowing under the guise of perspiration (11)

By you moreover is implanted in my heart this Rāga (passion—redness) with your hand clever in robbing the tender coral sprout of its beauty (12)

ARANYIKA —(*Exhibiting the peculiar sensation of touch*) Oh fie oh fie ! my limbs commit a havoc in me (experience a thrill of overpowering emotion) as I touch this Manoramá

VA'SAVADA.—(*Rising suddenly*) Revered lady, *you* see the representation. I, for myself, cannot bear to see what is false.

SA'MKR.—Princess, this *Gandharva form of* marriage is sanctioned by the religious codes of law. What is the matter for shame in this? This is a dramatic representation. So it is not proper to go away causing a break in the interest when there is no occasion for it.

VA'SAVA.—(*Walks away*).

INDIVARIKA'—(*Looking on*) Your Highness, Vasantaka, is lying in deep sleep at the door of the Picture-gallery.

VA'SAVA—(*Observing carefully*) This is Vasantaka, indeed. (*Reflecting.*) The King also must be here. So having roused him I will just ask him. (*Wakes him up.*)

VIDU.—(*Rising dull with sleep and looking up suddenly*) Manoramā, has my dear friend come back after having played his part; or is he acting still?

VA'SAVA.—(*With dejection*) What! My husband is acting? Where is Manorámá now?

VIDU.—Here, waiting in the Picture-hall.

MANORAMA'—(*With alarm, to herself*) How was it that the Queen asked him taking quite a different view of the matter; and this foolish fellow too understanding her in quite a different way spoiled the whole matter!

VA'SAVA.—(*Laughing angrily*) Bravo! Manoramá, bravo! nicely have you acted!

MANORAMA'—(*Falling at her feet, trembling with fear.*) Your Highness! It is not, indeed, my fault in this case. By this rascally fellow standing at the door I was detained here, after taking the decorations from me. And again, my voice, as I cried, was not heard by anyone, as it was drowned in the sound of the tator.

VA'SVA.—Get up, girl, I know it all. Vasantaka is the chief manager in the play—The story of

VIDU.—Just think yourself—where is Araṇyikā and where Vasantaka!

VA'SAVA.—Manoramā, having well-secured him just come after me. The acting he has arranged I will see now.

MANORAMA.—(*To herself*) Now life is put in me (*Binds Vidu by the hand and then aloud*) Miscreant, now reap the fruit of your evil policy.

VA SAVA.—(*Approaching in a hurry*) My lord, may this evil be averted! (*Removing with these words the garland of blue lotuses from his feet, ironically.*) My Lord should forgive me that I, thinking that it was Manoramā, caused you to be bound with a garland of blue lotuses.

(ARANYIKA *stands, having moved away in fear*)

KING.—(*Rising suddenly and seeing* MANORAMA, and VIDUSHAKA, *to himself*) How am I discovered by the Queen?

(*Acts being abashed*)

SA'NKRITYA'YANI.—(*Seeing all, with a smile*) How has the representation turned out to be quite a different thing? This is not the proper place for persons of my sort. (*Exit*)

KING—(*To himself*) Unusual is this way of showing anger. I see that reconciliation is difficult to be brought about in this case. (*Musing*) I will do this. (*Aloud*) My Queen, let anger be set aside.

VA'SAVADATTA.—Husband, who is angry here?

KING—How, are you not angry?

Although your glance is affectionate, still the lustre of your eyes is red, thus your choked voice, though there is sweetness in it, falters at every word, your hard breathings, though suppressed, are well observed from the heaving of your full bosom. So this your anger, though restrained with evident effort, is clearly seen. (13)

(*Falling at her feet*) Be pleased, my dear, be pleased.

VA'SAVA.—A'ranyikā, thinking that you are angry, my husband is saying to you—" Be pleased, my dear, be pleased. " So approach him.

(*With these words she pulls her*).

A'RANYIKA'—(*In fright*) Your Highness, I know nothing of this.

VA'SAVA.—A'ranyikā, how don't you know anything? Here I will teach you. Indivarikā, seize her.

VIDŪ.—Madam! To-day it being the Kaumudī festival, my friend performed the acting to divert your heart.

VA'SAVA—When I see this misbehaviour of your both, I am moved to laughter.

KING—My Queen, away with misconception. See—

Why for nothing is this spot produced on the moon of your forehead by the knittings of the eyebrows? Why is this throbbing lip made to resemble the *bandhujiva* flower shaken by the breeze? And again this your waist is oppressed by the weight of your breasts throbbing all the more: give up your anger towards me: for the amusement of your mind alone this acting was performed by me. (14).

Queen, be pleased, be pleased. (*He falls at her feet.*)

VA'SAVA —Girl, the playing is over. Come then; let us enter the inner apartment. (*Exit*).

End of the mimic Play.

KING—(*Looking*) How is it that the Queen has gone without showing favour?

When I look at the face of the Queen and also at that of my beloved here pictured before me: the one streaked with the particles of perspiration and with eye-brows very fiercely contracted through anger, and the other with its lotus-like eyes greatly agitated through fear like those of a gazelle bounding with great speed, I, alarmed and yet having my mind full of longing, am thrown into a great difficulty. (15).

So I will just now go to my couch and think about the means of propitiating the Queen.

(*Exeunt Omnes.*)

END OF ACT III.

ACT IV

(*Enter* MANORAMA')

MANORAMA'—Oh the long continuity of the Queen's anger! She does not take pity on my dear friend A'ranyikà, though confined for so long a time. The poor girl is not distressed so much by the hardships of her own imprisonment as by her despair to see the King. And such is her affliction that to-day I prevented her with great difficulty from killing herself. I have come having asked Vasantaka to communicate the matter to the King.

(*Then enter* KA'NCHANAMA'LA).

KA'NCHA —Strange that I did not find the revered Sàmkritàyanî though searching for her. (*Looking on*) I will then ask this Manoramà (*Going forth*) Manoramà, do you know where the revered Sámkrityàyanî is ?

MANORAMA'—(*Looking at her and wiping off her tears.*) Friend, Kánchanamálà, I have seen her; but what have you to do with her ?

KA'NCHANA —To-day a letter was sent by her Highness Angâravatî. That being read, the Queen, with eyes filled with tears, began to feel greatly pained. So for her diversion I am searching for the venerable lady.

MANORAMA'—Friend, but what was written in that letter ?

KA'NCHANA.—She who is my sister is just like your mother; and her husband is (as) your father. So need this be told to you ? It is more than a year since

he has been taken a captive by the accursed king of the Kalingas. It is not proper, therefore, for your husband, who is his neighbour and powerful, thus to observe indifference on hearing of this undesirable occurrence.

MANORAMA'.—Friend Kânchanamâlâ, but who read the letter to the Queen when, indeed, it was ordered by our lord that the matter should not be communicated by any one to Her Highness.

KA'NCHANA.—As I remained silent after reading it to myself, the Queen took it from my hand and read it herself.

MANORAMA'—Then go you; here is the Queen sitting with the very lady in the upper ivory chamber.

KA'NCHANA.—I will go there to the Queen. (*Exit*).

MA'NORAMA'.—It is a long time since I came leaving Ar'anyiká. The poor girl is quite tired of her life. Something disastrous might perchance happen. So I will go just there. (*Exit.*)

(*Enter seated* VA'SAVADATTA' *in distress*, SA'NKRITYA'YANI *and the* retinue *in order of rank.*)

SA'NKRIT.—Princess, away with agitation. Vatsarája is not such. How can Vatsarája rest unconcerned on knowing very well that the husband of your mother's sister is in such a plight?

VA'SAVADATTA'.—Holy lady, now you are extremely simple-minded. What can he, who has nothing to do with me, have to do with one connected with me? It was meet for my mother to write to me about this. But she does not know that Vásavadattá is not such now (as she was before). This A'ranyiká affair again has been witnessed by you with your own eyes. How do you say this then?

SA'NKRIT.—Since it was witnessed by me, for that reason I say so. He surely acted that way at the Kaumudi festival to make you laugh (enjoy the fun).

VA'SAVA.—Holy dame, this much is true here. I was so made to be laughed at that it is with difficulty

-that I stand before your reverence through shame. So why continue that topic? Surely it is by this partiality that I have been raised to such a high level (reduced to this state). (*Weeps*).

SA'NKRIT.—Do not weep, Princess. Vatsarája is not such (as would remain indifferent). (*Looking about*). Or why; here comes he who will himself remove your sorrow.

VA'SAVA.—These are now your ladyship's fancies!

(*Enter* KING *and* VIDUSHAKA).

KING.—Friend, what is the way now to get my beloved released?

VIDU.—Friend, give up your dejection. I will tell you the way.

KING.—(*With joy*) Friend, mention it very quickly.

VIDU.—Friend, in the first place you are distinguished by your two arms that have proved their valour in conflicts with your enemies in many a battle; and again rendered more powerful by (or, and again possess) an irresistible army consisting of numerous elephants, horsemen and foot-soldiers. So having now hardpressed the harem with the whole bulk of your forces, set Aranyiká free.

KING.—Friend, you have advised what is impracticable.

VIDU.—What is impracticable in this (since there is surely not a single man there save the hunch-backs, dwarfs, and the old chamberlain.

KING.—(*Despisingly*) Fool, what nonsense you talk! Excepting the Queen's favour there is no other means to procure her release. So tell me how I shall gain the Queen's favour.

VIDU.—Sir, support your life observing a month's fast. Thus will the fierce Devî (wrathful Queen) be pleased.

KING.—(*Smiling*) Do not joke. Tell me how I should propitiate the Queen?

'Shall I, being bold, obstruct her (course) standing before her and smiling, clasp the dear one at the neck? Or shall I cause her to be delighted by framing a speech couched in hundreds of flattering expressions? Or shall I remain with folded hands having fallen before the Queen at her feet? Truly, truly, I know not how the Queen's conciliation is to be effected. (1).

Come then; let us go into the Queen's presence.

VIDU'.—Go you, yourself. As for me I have come just now having escaped from confinement with difficulty. So I will not go.

KING.—*(Smiling and clasping him by the neck, makes him turn back by force.)* Fool, come on. *(Walking round and looking on.)* Here is the Queen sitting in the centre of the ivory-chamber. I will approach her. *(Approaches abashed).*

(Va'savadatta' *rises from her seat languidly*).

Why have you left your seat? away with this hurry to show respect to me. It is not proper thus to stand for me, O you with your waist wearied (thereby). Why is this person, who is won over by the favour of the mere casting of a glance, made to feel abashed by excessive courtesy! (2).

VA'SAVA.—*(Closely observing his countenance.)* Husband, you are now abashed (indeed)!

KING.—My dear, I am really abashed. For, although my guilt was visibly seen, I am endeavouring to appease you.

SA'NKRIT.—*(Pointing to a seat.)* Sire, please sit down.

KING.—*(Pointing to a seat.)* Let the Queen sit here.

VA'SAVA.—sits on the ground.

KING.—Oh, the Queen has sat on the ground. I too will sit just here. *(So sitting on the ground, with folded hands.)* Beloved, be pleased, be pleased. Why do you cherish this deep-seated anger, when I have thus bowed to you?

O you with bewitching eyes, you do not knit your brows, but simply weep again and again; with your

lower lip not much quivering you heave sighs without cessation; you do not give a reply, but remain with your face hung down in deep meditation; your suppressed anger greatly pains me like a hidden stroke (*i. e.* wound caused by it). (3)

My beloved, be pleased.

VA'SA.—You are surely very happy. Why do you now torment an afflicted person? Rise, who is angry here?

SA'NKR.—Get up, sire; what is the use of this? Quite different is the cause of her affliction.

KING.—(*In haste.*) Revered lady, what is that other cause?

(SA'NKRITYA'YANI *whispers it in the ear.*)

KING.—(*Laughing.*) If so, away with sorrow. I too knew it. But I did not say (anything about it) thinking that I should greet the Queen after the purpose had been accomplished. Otherwise how could I remain unconcerned in this Dhrdhavarma matter? So several days have elapsed since tidings about it reached (here). This is the state of things there.

With his outward territory overrun by our forces led by Vijayasena, and his power destroyed, the accursed Kalinga, rendered helpless, has been forced to seek protection from the rampart after having at once entered his fortress. (4)

And him, Kalinga, thus situated—, rendered powerless by our attack as described above, with the activities of his warriors and servants decreasing day by day, and having his entire army routed as his elephants, horses and men are falling so as to be destroyed—, you will hear before long, O revered lady, as being either captured or slain in the battle, when in a day or two his fortress is levelled down from all sides by our forces. (5)

SA'NKRIT.—Princess, I told your ladyship, at the earliest, that Vatsarája would not remain without making a counter move.

VA'SAVA.—If so, that is gratifying to me.

(*Enter Portress*).

PORTRESS.—Prosperity, prosperity to your Majesty! Here is Vijayasena, accompanied by Dṛḍhavarman's Chamberlain, waiting at the door, with his eyes expanded through joy and wishing to communicate something agreeable.

VA'SAVA.—(*With a smile*) Revered lady, as I guess I am entirely compensated (lit., satisfied) by my lord.

SA'NKR.—I am, indeed partial to Vatsarája! So I say nothing.

KING.—Quickly ask them to come in.

PORTRESS.—I will. (*Exit*).

(*Enter* VIJAYASENA *and the* CHAMBERLAIN.)

VIJAYA.—Dear chamberlain, at the thought that I am to see my master's feet to-day, I am truly experiencing an ecstacy of joy, indescribable and beyond comparison.

CHAMBER.—This is true. See—

Even ordinarily (lit., otherwise) a servant is filled with joy on beholding his master: how much more then must be he who has fully carried out the responsible task entrusted to him by his lord, by routing the enemy's forces? (6)

BOTH.—(*Approaching.*) Victory, victory, to our master!

(*The* KING *embraces them both*).

CHAMBER.—Sire, my congratulations to you.

Having slain the cursed Kalinga at your Majesty's command, Vijayasena, the conqueror of the foes, has set our master on the throne. (7)

VA'SAVA.—My revered lady, do you recognize this chamberlain?

SA'NKR.—How shall I not recognize him? Surely this is he by whom your aunt sent the letter to you.

KING.—A momentous business has been accomplished by Vijayasena.

(VIJAYASENA *falls at his feet*).

KING.—Queen, I congratulate you. Dṛḍhavarman has been reinstated on his throne.

QUEEN.—(*With joy.*) It is a favour to me.

VIDU.—At the time of such good fortune, this must be done in this royal palace—(*Pointing to the* KING *and acting playing on the lute*) worship of the Preceptor, (*showing his sacred thread*) honour to a Bráhmans; (*indicating* ARANYIKA) and the release of all in custody

KING —(*Aside, with a fillip*) Well done, friend, well done!

VIDU —Madam, how is it that you do not pass any orders in this case.

VASAVA —(*Looking at* SAMKRITYAYANI, *with a smile*) The knave has, *indeed, got Aranyaká out of prison*

SAMKR —What is the use of keeping the girl in custody?

VASAVA —Just as your reverence likes

SAMKR —If so, I myself will go and set her free. (*Exit*)

CHAMBERLAIN —Here is another message sent by Drdhavarman—By your favour everything has been accomplished as desired So this my life is yours (at your disposal), you have the right to use it as you please

(*The* KING *remains with his face hung down through modesty*)

VIJAYASENA.—Sire, it is not possible at all to describe the great affection Drdhavarman feels for Your Majesty.

CHAMBERLAIN —(*Continuing*) And although pain was caused to me that there was no alliance formed with you on account of the loss of my daughter, Priyadarsiká, who was affianced to you, still the same has been removed by you as the husband of Vásavadattá

VASAVA —(*Tearfully*) Noble chamberlain, how was my cousin lost?

CHAMBERLAIN —Princess, when in the course of the attack by the accursed Kalinga the inmates of the harem had fled here and there I took her who was fortunately seen by me, and thinking—'It is no longer advisable to stay here now', started to come to

Vatsarája. Then after due consideration I committed her to Vindhyaketu's care and went away. Just as I returned I found the place made, along with Vindhyaketu, a matter of memory by some people.

KING.—(*With a smile.*) Vijayasena, what do you say (to this)?

CHAMBERLAIN.—There although I searched for her I did not find her. And from that time to this day it is not known where she is—

(*Enter* MANORAMA').

MANORAMA'.—Your Highness, the poor girl is in danger of life.

VA'SAVA.—(*Weeping.*) What! Do you know what has happened to Priyadars'ana'?

MANORAMA.—Certainly I do not know what has happened to Priyadars'ana'. This A'ranyiká here drank the poison brought to her under the guise of wine and is in peril of life. This is what I humbly said. So your Highness should save her. (*Falls at her feet weeping*).

VA'SAVA.—(*To herself.*) Oh fie, fie! my grief for Priyadars'aná has been hidden (eclipsed) by this account of A'ranyiká. People are, to be sure, extremely wicked. They might, perchance, mis-judge me. So this is proper to be done in this case. (*Loudly and with concern.*) Manoramá, bring her quickly just here. My husband who has learnt the art of poison-curing in the world of the Nâgas is an expert in this matter.

(*Exit* Manoramá; *then enter* Aranyiká, *supported by* Manorama, *and exhibiting herself as suffering from the effects of the poison.*)

A'RANYIKA'.—Dear Manoramá, why are you leading me into darkness?

MANORAMA'.—(*With dismay.*) Alas, alas! Her sight also is affected by the poison. (*To* Vâsavadattá) Mistress, quickly save her, quickly save her. The poison has affected her seriously.

VA'SAVADATTA'.—(*Taking the* KING *by the hand, in*

agitation.) Rise, rise, my lord. The poor girl is fast dying.

CHAMBERLAIN.—(*Observing her.*) She surely resembles very much our princess, Priyadars'iká. (*Referring to* VA'SAVADATTA'.) Princess, whence is this maiden?

VASAVA.—Sir, she is Vindyaketu's daughter, brought here by Vijayasena after slaying him.

CHAMBER.—Whence could he have a daughter. This is the same, my princess. Alas! I am undone, a luckless man! (*Falling on the ground and rising up.*) Princess, this is that Priyadars'iká, your cousin

VASAVA'.—Husband, save her, save her. My cousin is dying.

KING —Be calm, be calm. Let me see first. (*Aside*) Pity, oh pity!

The bee in its course went to drink the lotus bud having abundant floral juice formed in it; and at the same time it was scorched up by the frost having suddenly fallen on it. When fate is adverse desires bear no fruit. (8)

(*Aloud*) Manoramá, ask her if she has consciousness.

MANORAMA'.—Friend, are you conscious! (*Shaking her again, with tears.*) Friend, I say, I ask you if you are conscious.

PRIYADAR.—(*Indistinctly.*) I say, even such as I am, I did not see His Majesty. (*With this half-uttered she falls on the ground.*)

KING.—(*With tears, aside.*)

She is closing this pair of her eyes (but) the quarters have been dark to me; her throat is choked; these words of mine escape me with difficulty; her breathing has stopped (*lit.* is taken away); my body has become paralysed (*lit.* come to be in a state of motionlessness); I think the effect of poison only is here; but mine is all the affliction caused by it. (9)

VA'SAVA.—(*Weeping*) Priyadars'aná, rise, oh rise. See; here is the King sitting. How is it that her consciousness is also lost? What wrong have I done you

unknowingly, angry at which you do not talk to me? Be pleased, then, be pleased. Arise, arise. I will not give offence again, Ah, cursed fate! What evil deed was done by me now that my cousin is presented to me reduced to this plight?

VIDU.—My friend, why do you stand like one bewildered? This is not the time for dejection! Very serious, indeed, is the working of the poison. So show the power of your art.

KING.—This is quite true. (*Looking at* PRIYADARS'IKA'.) I remained stupefied all this while. So I will restore her to life. Water, water.

VIDU.—(*Going out* and *coming back again.*) O here is water.

(*The* King *advancing and placing his hand on* Priyadars'ikà, *acts the silent repeating of the incantation*; Priyad'arsika' *slowly rises up.*)

VA'SAVA.—My lord, thank God, my cousin has revived.

VIJAYASENA.—Oh the power of his Majesty's knowledge!

CHAMBERLAIN.—Oh, unobstructed everywhere is the power of His Majesty as *Narendra* (sovereign—Poison-physician)!

PRIYADARS'IKA'.—(*Slowly rising up and sitting, indicates yawning, then with dejection indistinctly.*) Manoramà, I have, indeed, slept long.

VIDU.—O friend, your skill as a physician has been fully proved.

(PRIYADARS'IKA', *gazing longingly at the* KING *stands up bashfully, her face hung down a little.*)

VA'SAVA.—Husband, why does she still act differently (like one not fully restored to sense)?

KING.—(*With a smile*).

Since her eye-sight is not restored to its natural state, her words are not very distinct; this her body reels, with horripilation and the drops of perspiration clearly

IMPORTANT ABBREVIATIONS.

Ak, *Amara*.—Amarakośa.

Bg.—Bhagavadgītā

Bhar.—Bhartṛihari's Śatakas (N. and V.).*

Bhaṭṭi.—Bhaṭṭikāvya (I.-V.).*

Bṛh.-S.—Bṛihatsamhitā.

Col. U. Ed.—Columbia University Edition of the Play.

Cf.—Compare.

Ch.—Chapter.

Br K. M.—Bṛhatkathāmanjarī.

Com.—Commentary; commentator.

D. K.—Daśakumāracharita.*

D.-R.—Daśa-Rūpaka.

Gīt.—Gītagovinda.

Hitop.—Hitopadeśa.*

Kād.—Kādambarī.*

Kathā.—Kathāsaritsāgara.

Kāv, *K.-D*—Kāvyādarśa.

K.-P.—Kāvyaprakāśa.

Kum.—Kumārasambhava. (I.-VII.).*

Mālav.—Mālavikāgnimitra.*

Malli.—Mallinātha

Māl.-*Mādh*—Mālatī-Mādhava.*

M.-S.—Manusmṛiti.

Megh.—Meghadūta*.

Mṛich.—Mṛichchhakaṭika.*

Mudrā.—Mudrārākshasa*.

Nāg.—Nāgānanda.*

Pañchar.—Pañcharātra of Bhāsa.*

Priy.—Priyadarśikā.

Pt.—Pañchatantra.*

Ragh.—Raghuvamśa. (I.-X.)*

Rām.—Rāmāyaṇa.

Ratn.—Ratnāvalī.*

Ritus.—Ṛitusamhāra.*

S.—Sūtra.

Śāk.—Śākuntala of Kālidāsa.*

S.-D.—Sāhityadarpaṇa.

Sid.-Kau.—Siddhānta-Kaumudī.

Śree—Śreenivasacharear.

Śiś.—Śiśupālavadha.

Subhā.—Subhāshita.

Svap-Vās.—Svapnavāsavadatta of Bhāsa.

Uttar.—Uttararāmacharita.*

Vārt.—Vārttika.

Veṇī.—Veṇīsamhāra.*

Vikr.—Vikramorvaśīya.*

Vikr.-Ch.—Vikramāṅkadevacarita of Bilhaṇa.

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*Annotated by the Editor.

NOTES.

ACT I.

P. 1. प्रियदर्शिका—Properly the name of the heroine; it then metaphorically (by the metaphorical transference of an epithet अभेदोपचार) signifies the play of which Priya. is the Heroine. The poet's other play, Ratnâvalî, is similarly named.

Following the custom of previous writers the poet begins his work with the usual *Mangala*, which consists of a salutation to the favourite deity or a benediction, and which is believed to have the power to remove obstacles in the way of, and to lead to a safe completion, the work undertaken. This is technically called *Nândî* in the case of dramas. The efficacy of a *Mangala* is thus stated by Patanjali in his Mahâbhâshya—मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि च शास्त्राणि प्रथन्ते वीरपुरुषकाण्यायुष्मत्पुरुषकाणि च भवन्त्यध्येतारश्च प्रवक्तारो भवन्ति । Śriharsha has glorified Pârvatî and Śiva in this play, as he has done in the Ratnâ. also. He pays his veneration to Pârvati first, owing to her being the more respectable of the two, as being the mother of the world (मातुरभ्यर्हितत्वात् as remarked by Malli. in his com. on Ragh. I. 1.).

Śl 1. The śl. describes the emotion of Gauri (Pârvatî) at the time of her marriage with Śiva, wherein Brahmâ, as was meet, was the officiating priest joining their hands. *Cf.* Śiva Pu.—ब्रह्मा सर्वं च तत्रत्य कारयामास वै तदा । आवाहनं तथा पाद्यं सर्वं च विधिपूर्वकम् ॥........ तस्याप्याग्निं पुनस्तत्र वैवाहमकरोद्विधिम् ॥ &c Construe—करग्रहविधौ धूमव्याकुलदृष्टिः पुनः इन्दुकिरणैः आह्लादिताक्षी उत्सुका वरं पश्यन्ती भूयः ब्रह्मणः ह्रिया आनतमुखी पावनस्वेन्दुदर्पणगते गङ्गां दधाने हरे सेर्ष्या स्पर्शात् उत्पुलका गौरी वः शिवाय अस्तु ।

धूमव्या०—The smoke was due to the offerings made into the fire that witnessed the match; for the offerings *cf.* हविःशमीपल्लवलाजगन्धी पुण्यः कृशानोरुदियाय धूमः । Ragh. VII. 26. व्याकुल pained or disturbed. This was because the bride is required to inhale the smoke. लाजहोमं कृत्वा धूममाजिघ्रेत् इति गृह्यविदः । *Cf* Ragh. VII. 27. आचारधूमग्रहणाद्बभूव (वृद्धाचाराद्धूमग्रहणमित्येके); see Kum. VII. 81. and *cf.* for the smoke Par. p. I. 1. इन्दुकिरणैः—When she looked up the pain was removed by the soothing rays of the moon on Śiva's head. उत्सुका—This description is rather conventional. The bride is anxious to see her husband and gets the first opportunity to see him after the removal of the cloth held between the two when the Mangalâshtakas are over. But in

Gaurî's case she had already seen S'iva before the marriage हिया—She felt shame for fear of being observed by Brahmâ who was there serving as the uniting priest. आनत०—may also be separated as नत०. भूयोह्रिया may also be taken as a comp. word (through excessive shame); but this is not very satisfactory. सेर्ष्या—Full of jealousy; for she saw *Gangâ* on the head of Śiva's image as mirrored in her bright nails. At first she had not seen her as she dared not look long at Śiva in the presence of Brahmâ. Pârvatî is often represented as jealous of Gangâ regarded as her co-wife. *Cf.* Mud. I. 1; तद्युक्तं बहुपार्श्वगां मम पुरो निर्लज्ज-धोढुमस्य, Ratnâ. I. ś1. between 2 and 3. पादनखेन्दु०—For comp. see com.; the double comparison is rather unpoetic. Strangely enough Sans. poets represent the nails of fine ladies (and also of men) as lustrous enough to take in images. *Cf.* सिञ्जन्मणिनूपुरपुटेन ....अङ्कुशेनाहत इव चरणनखेषु निपपात । Kâd. p. 292.

स्पर्शोत्पुलकिता—The standing of the hair on end caused by touch is one of the eight Sâtvika Bhâvas (or involuntary manifestations of strong feeling). It is considered as the first outward indication of love and is often referred to by poets; *cf.* Vik. I. 11; Kum. VII. 77 (रोमोद्गमः प्रादुरभूदुमायाः), Ragh. VII. 22. &c. *Cf.* with this ś1. आदौ प्रेमकषायिता हरमुखव्यापारलोला शनैर्व्रीडाभारविघूर्णिता मुकुलिता धूमोद्गमव्याकुलाः । पत्युः संमिलिता दृशा सरभसव्यावर्तनव्याकुला पार्वत्याः परिणीतिमङ्गलविधौ दृष्टिः शिवायास्तु वः ॥ Pâr. p I. 1. कैलासाद्रौ &c.—The reference here is to Râvana's lifting up the mountain Kailaśa when it was shaken to its foundation, causing alarm to Pârvatî and others who lived on it. *To quiet Pârvatî's fear S'iva* pressed down the mountain with his foot and Râvaṇa escaped being crushed under it only by pacifying the deity. This is also constantly referred to by poets; *cf.* कैलासश्रियमिव दशमुखोन्मूलनक्षोभनिपतिता; Kâd. p. 211; समुत्क्षिपन्यः पृथिवीभृतां वरं वरप्रदानस्य चकार शूलिनः । त्रसत्तुषाराद्रिसुतासस‍म्भ्रम-स्वयंग्रहाश्लेषसुखेन निष्क्रयम् ॥ Sis. I. 50; गत्वा चोर्ध्वं दशमुखभुजोच्छ्वासितप्रस्थसन्धेः कैलासस्य &c. Meg. I. 61; see also Râmâ. Uttar. K. canto XVI. Construe उद्धृते कैलासाद्रौ परिचलति सति गणेषु उल्लसत्कौतुकेषु सत्सु, कुमारे मातुः क्रोडं विशति सति विषमुचि सर्पे नश्यति सति पादाङ्घ्रिभुवि दशमुखे पातालमूलं याति सति क्रुद्धोऽपि उमया भयघनम् आश्लिष्टमूर्तिः अतः हृष्टः शिवः वः पातु.

उद्धृते—Trown or torn up. गणेषु—The *gaṇas* are the attendants of *Śiva, being a race of demigods called Pramathas* and are under the superintendance of Ganeśa, one of the demigods. They are thus described in the Kâlikâ P.—विचित्ररूपाभरणा जटाचन्द्रार्धमण्डिताः । आकाशमार्गे गच्छन्तमनुगच्छन्ति नित्यशः ॥ ध्यानस्थं परिचर्यन्ति सलिलाद्रिभिरी-श्वरम् । नानारूपधराः शम्भोर्गणास्तु प्रमथाः स्मृताः ॥ &c. उल्लस०—Their

curiosity was roused by the sudden shaking of the mountain. कुमारे—Kārttikeya, when an infant. विशति—i. e. through fear. विषसुचि—The serpent on the body of Śiva. Śiva is described as having huge serpents on his person, coiled round his neck, or arms, &c ; cf हित्वा नासिमन् भुजगवलयं शंभुना दत्तहस्ता Meg. I. 63; करेण शम्भोर्वलयीकृताहिना Kum. V. 66. श्मशानचारी सततं व्यालाभरणभूषणः। S'iva P.

P. 2. पादावष्टम्भ०—पादेन अवष्टम्भः—supporting i. e. steadying it by the (pressure of the) foot., तेन; or पादस्य अवष्टम्भः the firm planting of. S'iva planted his foot firmly on the mountain to make it steady, which pressed down Rāvana and hence पीडितवपुषि whose body was pained or afflicted. पातालo—He was sinking down to the surface of Pātāla under the pressure exerted on the mountain by S'iva's foot. क्रुद्ध—He was angry that his mountain should have been torn up and his peace disturbed. आश्लिष्टः अवतु—For idea cf. the śl. from Sis. quoted above.

नान्द्यन्ते—नान्दी is the stanza or stanzas of benediction. For its difinition see com.; it is derived as नन्दन्ति देवता अस्यामिति नान्दी fr. नन्द् and aff. घञ् (अ) with the fem ई added. Another way is—आशीर्योगाद्विना नन्दतीति नन्दः; नन्द एव नान्दः by adding अ (अण्) स्वार्थे (प्रज्ञादित्वात्), ततः स्त्रियां ङीप्. As the drama developed the cumbrous preliminaries of the prelude (पूर्वरङ्ग) were dispensed with, नान्दी the most important of them being retained. It then formed an essential part of the prologue. This Nāndī is of four kinds, viz. नमस्कृतिर्माङ्गलिकी आशीः पत्रावली तथा। नान्दी चतुर्धा निर्दिष्टा नाटकादिषु धीमता॥ The subject matter of the plot ought to be slightly indicated in the Nāndī; and it is done in the present Nāndī also Thus धूमताम्र० suggests Priya.'s long sorrow caused by her own state and her father's overthrow by the Kalinga-king. इन्दुकिरणैः &c.—refers to the delight caused to her eyes by the sight of the king and later of her father's chamberlain. पश्यन्ती refers to her looking longingly at the king Vatsa, and her desire for a union with him. आननमुखी shows that she had to observe reserve for concealing her love from the Queen and her servants. The second śl. refers to Drdhavarman's overthrow and his being restored to power again by the interference of king Vatsa; as also to the queen's anger and her final reconciliation with him. See com

नान्द्यन्ते सूत्र०—supply आह, ब्रूते or some such word to complete the sense. Now the question arises—Who recited the Nāndī? If the Sūtra., according to the precept—सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः। नान्दीं पदैर्द्वादशभिः &c. (Nāt. Śā. V. 98), his name should have preceded the ślokas of the Nāndī.

Two explanations are offered The name of the Sûtra. is not put first because nothing but auspicious words can begin a work. *Cf* in this connection the Sutra of Pân. वृद्धिरादैच् which begins his अष्टाध्यायी (and not आदेङ्गुणः like अदेङ् गुण) The other is—The Sutra or manager of the पूर्वरङ्ग recited the Nândi And he having retired, the manager of the play (नाटकस्य सू०) entered and began the play But as the discussion is immaterial to the ordinary reader we do not further enter into it here

सूत्रधार —The chief manager of the play, who held as it were the threads of the business of the play He assigned to the various actors the parts they were to play, instructed them and took a leading part in the prologue

वसन्तोत्सवे—The vernal festival seems to have been one of the occasions on which plays were publicly staged The spring festival was formerly celebrated from about the middle of the bright half of Chaitra to the full moon day to mark the return of spring, when Kâmadeva or the god of love was worshipped with great pomp According to some, the festival began from the 5th of Mâgha and lasted for about two months It is now identified with the Holi festival in which people of all grades of society mix with one another and make merry The Bhavishyottara Purâna gives a full description of this, for which see Wilson's H T p 264 The passage from अद्याहं to सर्वो गुणानां गणः is almost the same in all the three plays of the poet, with इन्द्रोत्सवे instead of वसन्तोत्सव (which is an optional reading there also) in the Nagananda.

श्रीहर्ष —For Harsha see Introd , देवस्य-देव fr. दिव् to shine originally meant one shining or brilliant, then it came to mean 'a god (Lat *deus*), and lastly came to be added to the names of kings as *a term of respect and greatness*, *cf* Vikramadeva, Vikramânkadeva, &c पादपद्मो०—living or subsisting by (the support of) the lotus like-feet &c —a respectful way of saying —the humble servants or vassals of राजसमूहेन—This refers especially to the eighteen kings that owed allegiance to Harsha and his two allies the king of Valabhi and Bhâskaravarman, king of Prâgjyotisha (Assam) अपूर्व—goes with रचना, such as has not been shown before, novel, extraordinary We cannot take अपूर्व as qualifying वस्तु as the theme *of the* play was not invented by the poet रचना is the skilful arrangement of the various parts and incidents leading to a charming end. The poet means that he has borrowed the theme but presented it in a new

charming way. प्रियदर्शिका—named after प्रिय॰, the princess of Anga, and the heroine of the play.

P. 3. नाटिका—see Introd. Sec I. परम्परा—is a word by itself (अव्युत्पन्नं प्रातिपदिकं) meaning a series or succession of. श्रोत्र॰—coming from ear to ear, hearsay. श्रुतं—श्रुता v. l. is bad as it cannot be syntactically connected with नाटिका owing to the presence of इति; or इति ought to be dropped. प्रयोगस·—प्रयोग is the representation or exhibition on the stage. अनुग्रहबुद्ध्या—With the thought or object of, i. e. with the wish to favour us. Cf. प्रणयिषु वा दाक्षिण्यादथवा सद्वस्तुपुरुषबहुमानात् । &c Vik. I. 2. यथावत्—separately-in due form, in a proper way; or as compounded (यथावस्तु॰), representation in toto, or as it is; leaving out nothing. नेपथ्यरचनां—The word नेपथ्य is derived as नेतः (नि neu. the eye) or नेः (नी a leader) पथ्यं good, pleasing or beneficial to, and means—(1) dress, or (2) decoration, It also means, (3) the tiring room (where the decorations are made, or the actors put on their dress); and (4) the drop curtain (जवनिका). -रचना (here) the arrangement of the tiring room (such as the assignment of parts to the actors, giving them instructions as to costume, acting and so on). आवर्जितानि—p. p. p. of वृज् cau. with आ to incline, &c.; drawn to us, attracted. सामाजिकाः—Those who gather in an assembly, the audience; ठक् (इक) is added to a word denoting combination in the sense of 'those who assemble there'; or समाजं रक्षन्ति those who keep an assembly by their presence.

निपुण·—skilled in the art of poetry, i. e. having the skill attained by the observation of the ways of the world and by the study of the Śástra and good poems; cf. शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात् । Káv. Pra. I. 2. गुणग्राहिणी—otherwise our skill will be vainly exhibited. This is an encouraging fact Cf.

" And as you are known,
the first and happiest hearers of the town, "
Shakespeare's Henry VIII, Prologue.

हारि—हर्तुं शीलमस्य naturally attractive; the word is generally used as the last part of a comp., as मनोहारि, हारहारि; द्वे त्रिपरहारिणीहरहारी Bh, N. 25, &c. वत्सराज॰—वत्सानां राजा वत्सराजः the king of the Vatsa country (for which, see Introd., geography of the play). This was Udayana, the son of Sahasránika, a king of the lunar race. This geneology is thus given in the Kathás—पाण्डु–अर्जुन–अभिमन्यु–परीक्षित्–जनमेजय–शतानीक–सहस्रानीक–उदयन. According to the Vishnu P., he was the son of a second Sahasránika,

19th in succession from Janamejaya, which appears to be more probable Mahâsena, also called Chanda-Mahâsena, the king of Ujjayinî, had a daughter of exquisite beauty, named Vasavad attâ, *whom he wished to give in marriage to* Vatsaraja (According to another account to a king named Sanjaya, see the quotation, from Mâl Mâd below) With this object he enticed* Udayana to his city and kept him a captive there Being engaged to teach music to Vasavadatta he gained her heart and by the advice of his minister Yaugand harâyana managed to escape with her to his capital They were afterwards married in great pomp For the full account see Katha Lambaka II tar 11, 12 हारि चरित—This is proved by the various references to his name, *cf* प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान् । Meg I 30, प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे । Ibid I 33; उत्तेजयामि सुहृदः परिमोक्षणाय यौगन्धरायण इवोदयनस्य राज्ञः । Mrch IV 26 वासवदत्ता च राज्ञे सञ्जयाय पित्रा दत्तमात्मान- मुदयनाय प्रायच्छत् । Mâl Mad II नाट्ये—नाट्य here means dramatic representation वय—by this he refers to himself and the other actors वस्तु—a thing, an item this is different from वस्तु in अनुभववस्तुत्वना above एकैक—एक repeated is to be taken as a Bah comp (by एक बहुव्रीहिवत् । Pan VIII 1 9) and dissolved as एकमेकं, the case term of the first word being dropped in being compounded यशस्—is here reputation and money पदं—an abode, i e source of पुन—implies पश्चात् (what then when &c) भवान्‌योपे—Here he refers to himself as he is the principal person concerned गुणानां—Favourable circumstances, advantages *Cf* एकैकमप्यनर्थाय किमु यत्र चतुष्टयम् । Hit I

This śl. is quoted in the Sâh D and D-R as an instance of प्ररोचना (or that which attracts the attention of the audience to *the representation by a commendation of the poet,* the play, the

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* Mahâsena though an enemy of Udayana, wished to give his daughter Vâsavadattâ in marriage to him, but doubting if he would accept her, he thought of the following expedient for bringing about the union *Seeing that Udayana spent his days and nights in* the forests he thought of making him a prisoner, and with this view he caused a woooden elephant to be made and concealed some armed men in it It was then placed in the forest When Udayana came across *it*, the armed *men came out and seeing him alone seized and* made him a prisoner *He was then brought before* Mahâsena who gave his daughter Vâsavadattâ in his charge and told him that he would be set at liberty when he gave his daughter instruct ons and training in music (गान्धर्वे) Gadre.

proficiency of the actors, &c.) one of the *angas* of भारतीवृत्ति, which is thus defined—निवेदनं प्रयोज्यस्य निर्देशो देशकालयोः । काव्यार्थसूचकैः शब्दैः समायाश्रित्तरञ्जनम् । कविकाव्यनटादीनां प्रशंसा च प्ररोचना ॥

नेपथ्याभि०—Towards the curtain or screen (that separated the tiring room behind the stage from the stage itself. अये—shows surprise. -नाभ्युद्यते—engaged in, busy with; this reminds one of Bhâsa, who begins some of his plays with अये कथं or किन्नु खलु विज्ञापनव्यग्रे, मयि (see Svap., Pancha., Mad. Vyâ, &c.). अङ्गाधि०—For Anga, see Introd. दृढवर्मणः—does not seem to be the name of a real historic personage. It is probably invented by the poet. भूमिका—part. अस्मद्भ्राता—In the Ratnâ. also the younger brother of the Sûtra. is introduced as assuming the character of Yaugandharâyaṇa. This form of introduction is called प्रयोगातिशय. प्रस्तावना—प्रस्तावयति (that which introduces the subject matter) इति; fr. प्रस्तु+अन (ल्युट्) added कर्तरि, with the fem. आ. The प्रस्ता॰ is also called आमुख; for its definition, see com. The प्रस्ता॰ here is a simple affair, as in the plays of Bhâsa, no other character than the Sûtra being introduced.

P. 4. कञ्चुकी—The Kanchukî forms almost a necessary character of Sans. plays. He is generally introduced as an old man lamenting over his misfortune, having to serve even when worn out by age. *Cf.* Vik. III 1, Mud. III. 1, &c. He was probably so called from the long cloak (कञ्चुक) he wore. He was the superintendent of the female apartments of kings, was a Brâhmana by caste and had various good qualities–see com. नाटयन्—नाटयित्वा &c. are used to indicate that the Actor shows that he does something or represents by some conventional gesture or expression a particular state of feelings or mood.

राज्ञो विपत्—shows how sincerely the Chamberlain loved his king. दुर्गम०—देशच्युति there was, but to make matters worse, he had to pass through tractless regions, as he had to bear with him secretly the princess. अस्या —this, *i. e.* marked by such happenings. फल्गु॰—चटुः अत एव निष्फला. फल्गु cannot be taken separately, as the happenings mentioned above were not the result of his long continued old age. Śl. quoted in Dhanika's com. on D. R. IV. 9, as an example of dejection caused by misfortune (आपद्).

नाम—as was well known (प्राकाश्ये); or it may be कुत्सने (and yet, oh irony of fate). अप्रतिहत—Unobstructed, always successful. शक्तित्रय—The three regal powers, *viz.* प्रभावः or प्रभुश॰—

the power arising from an efficient army and a good treasury (स प्रभावः प्रतापश्च यत्तेजः कोषदण्डजम् Amara), मन्त्रज॰ or the power arising from good counsel (i. e. a wise ministry) and उत्साह or the personal energy of the king रघु०—रघु॰ was the celebrated son of Dilipa, नल king of Nishada—names well known to the Indian student प्रार्थ्यमाना—earnestly sought, solicited बद्धानु॰—who entertained a deep feeling of resentment लब्धरन्ध्रेण—who found a loop hole, i. e. a weak point as Vatsaraja was not expected to come to Dṛdh's assistance कलिङ्ग०—For कलिङ्ग see Introd, कलिङ्गानां जनपदानां राजा कलिङ्ग स चासौ हतकश्च। वस्तुतः—To speak the truth, truly उपपन्न—Although come to pass or happened, a fact यथाकथंचित्—Lut as circumstances would permit, somehow अनृण—Free from debt He believed that his master had contracted a debt as it were, when he promised to give his daughter in marriage to king Vatsa and that he (Kanch) would free him from it by taking the princess to king Vatsa अवस्कन्दसंभ्रम—The flurry and confusion caused by the attack, the comparison to प्रलयकाल shows that the attack was sudden and caused terrible havoc अपवाह्य—The object is तां (राजपुत्रीं) आट विकस्य—अटव्यां भवः आटविकः ruling over a forest tract, a forest king विन्ध्यकेतोः—Vind. seems to have been a petty king as he was so easily routed. अगस्त्यतीर्थ—appears from the context to be some holy place in the Vindhya regions, near the hermitage of Agastya described by Bana in his Kāda An Agastyatirtha, a place of pilgrimage, is located in the province of Tinnevelly in the extreme south of India. निपत्य—Having attacked. दस्युभिः—By marauders or robbers दस्यु is one of the old Vedic words (a class of demons or enemies of gods and men, slain by Indra) that remain in classical Sans प्रद्योत—Another name of Mahāsena or Chanda mahā, so say the commentators on Kāli 's Meg I. 34 wherein there is a reference to this king—प्रद्योतस्य प्रियदुहिता वत्सराजोऽत्र जह्रे) and this appears to be correct from Bhāsa's Svap Vā According to the Katha, Pradyota was the king of Magadha and a person different from Mahāsena The name of his daughter also was Padmāvatī See Kathā XV II 20 and our note on प्रद्योत at Meg I 34 कौशाम्बी—the capital of the Vatsa country, was once a flourishing city, though now remaining as an insignificant village See Intro

P 5 जर्जरित —Hacked or terribly disabled by, mangled याकलविद्यामि—शकल्य a denom from शकल (शकल करोत्यामि). शारद्भातप—The autumnal heat is described as very fierce. तीक्ष्ण —Hot, burning

S'l. 5. घनबन्धन &c.—This and the other words in this S'L. are paronomastic (श्लिष्ट); *cf.* for a similar use of s'lesha, Rat. I. 8. Cons.—घनबन्धनमुक्तः कन्याग्रहणात्परं तुलां प्राप्य अधिगतस्वधामा अयं रविः घनबन्ध० स्वधामा वत्सराज इव प्रतपति । घनब०—(1) The covering or screen formed by clouds; (2) close imprisonment. कन्या०—(1) entering into the sign Virgo; (2) The seizing of the Princess. परां तुलां *v. l.*—the sign libra coming next after कन्या; (2) High eminence, supreme greatness. अधिगतस्व०—(1) who had regained his usual brilliancy; (2) who had come back to his abode or country. प्रतपति—(1) burns fiercely; (2) shows his power eminently. See com.

विष्कम्भक —For def. see com ; it is an interlude at the beginning of an act, briefly indicating the events past and those to come. It is called S'uddha when introduced by one or more minor characters (मध्यपात्र) and संकीर्ण when introduced by minor and low (नीचमध्यम) characters. See also note on प्रवेशक *infra* Act IV, p. 46.

विदूषकः—The confidant and constant companion of the hero and one of the necessary characters of the Sans. plays. Although a Bráhmaṇa he is represented as ugly in appearance, fond of food and easily falling asleep. He generally assists his chief in love-matters; but his principal duty is to stir laughter by his fantastic dress, &c.; see com.

S'l. 6. In this s'l the king states how his temporary imprisonment was beneficial to him in more ways than one. With the feeling of satisfaction expressed here *cf.* Rat. I. 8 and Nag. I. 7 अविकारिता—विकार स्वामस्तीति विकारिणः न विका० अविकारिणः तेषां भावः अविकारिता the state of being unaffected by disloyalty, &c., hence sincere loyalty, steady love. परिगता—Fully known; for this sense *cf.* परिगतपरिगन्तव्य एव भवान् । Veni. III. p. 15. प्रथमपरिगतार्थस्तं रघुं संनिवृत्तं Ragh. VII. 71. मतिः—mental ability, insight in political matters. पौरुषं—See Kathá. II. 4. 34, 35. निर्व्यूढा—Fully carried out, put into execution. व्यवसाय—see com. व्यसनिता—Extreme fondness for, love of. निर्व्याजात्—Free from guile or hypocrisy; practised with sincere devotion to God; *cf.* धर्मः प्रोज्झितकैतवः &c. Bhag. P. I. 1. 1; किमिव न प्रासं—For धर्म (religious merit obtained by the proper performance of religious rites) leads to the accomplishment of every thing. *Cf.* नोद्धुक्षोपि धर्माय सर्वाभिमेतहेतवे ।; and Mah. Bhár. त्रिवर्गेयं धर्ममूलो नरेन्द्र राज्यं चेदं धर्ममूलं वदन्ति । The rhetorical fig. in this s'l. is Vibhávaná.

P. 6. दास्याः पुत्रं—may also be a comp. word. There is an optional अलुक् of the Gen. when censure is implied and the word

पुत्र forms the second member (षष्ठ्या आक्रोशे । पुत्रेऽन्यतरस्याम् । Pân. VI. 3. 21, 22); lit.—a whore's son, used humourously by the Vidû. as a term of contempt; that cursed (imprisonment). It is used with persons or with inanimate objects as here; *cf.* एते दास्याः पुत्रा अर्थकल्यवर्ताः &c. Mrch. I. p. 13. खलखलायमान०—This and the other epithets apply to the king as well as to the गजपति. खलखलायमान is the pres p of the Atm. verb formed from खलखल an onomatopoetic word, by adding य (क्यष्) A final आ (डाच्) is added to the final half of a word indicating sound when the word consists of at least two syllables; and words ending in आ take the denom. aff य (क्यष्) by लोहितादिडाज्भ्यः क्यष् । Pân. III. 1. 13. For comp. see com प्रतिस्खलत—stumbling at evey step. शून्यप०—शून्य properly lonely, solitary (शूनायै प्राणिवधाय हितं रहस्यस्थानत्वात्), fr. शूना animal slaughter and aff. य (यत्); here (1) शून्य without animation, dejected, मुखपुष्कर lotus like face or countenance; (2) शून्य dry, devoid of moisture मुखं cavity यस्य तादृशं पुष्कर the tip of the trunk; तेन विज्ञापितः indicated, हृदयसंतापो यस्य. The passage here is somewhat obscure. Mr. Gadre following Jîv.'s ed reads शून्यदुष्कर (दुःखर) विज्ञापयद्हृदय०; but as remarked by him, it is difficult to assign a meaning to this. It is explained as शून्यं unaffected by any feeling दुष्करं experiencing pain, (दुःखर *v. l.* दुःखं राति इति) विज्ञापयत् indicating internal affliction (अन्तः सन्तापसूचक) यद् हृदयं तस्य संतापो यस्य. But this is not satisfactory. शून्यदुष्करहृदयसन्तापः *v. l.* is also equally unintelligible. It may be explained as शून्यश्चासौ दुष्करहृदयसन्तापश्च. उत्तम्भित—raised and fixed upwards. पृथुकर—(1) huge arms, (2) large trunk. अधिगतधरणिपृष्ठ.—*v. l.* (1) lying on the bare ground, (2) throwing himself on the surface of the earth. अनिद्रासुखं—may also be taken as an adv. comp.; अविद्यमानं निद्रासुखं यस्मिन्कर्मणि तद्यथा तथा । It is also explained as निद्रासुखस्याभाव अनिद्रासुखे (अर्थाभावेऽव्ययीभाव.). The reading of the Mad. ed. निद्रासुखं न प्राप्नोषि is easier. अनुवाचयसि—may mean you repeatedly spoke of. वसन्तक—This name occurs in the Rat. also and is taken from the story of Udayana.

Śl. 7. चारकं—also *mas*, a prison; see Das ch. p 59 निगल—same as निगड a chain, fetters, ल may be substituted for ड The śl. shows how the impression made on the king's mind by the charms of Vâsa. quite overshadowed the hardships of imprisonment. And this was a fact, *cf.* तस्य दृष्ट्वा तु तां कन्यां वत्सराजस्य मानसम् । तथा स्नेहात्क्रममवन्न यथा मन्युमेहत । Kathâ II. 4 29. सगर्वं—Because he thought that he could here hit the king on his own ground. Mark the pun on the word बध्नासि.

P. 7. विजयसेनस्य—In the Rat. it is Vijayavarman (the son of Ruma.'s sister) who figures as a general under Rumaṇvat. Why the expedition was sent against Vindhyaketu is not stated here. Kâli., when he makes his hero Agnimitra send an expedition against an enemy furnishes a reason for it. अमात्य. रुम०–Ruma. spoken of here as a minister appears in the Rat. (see p. 92) and elsewhere as a general of king Vatsa. In Bhâsa's Sva. Vâs, however, he is called अमात्य; अस्ति रुमण्वानमात्यो दृढं प्रयत्नवान् &c. I. In the Kathâsar, he is mentioned as a general assisting Yaugandharâyana in state matters-यौगन्धरायणश्चास्य महामन्त्री द्विजोत्तमः। सेनापती रुमण्वांश्च राज्यभारसुदुर्धरौ ॥ Lamb. III. 1. 4. तत्क्षणमपि &c.—It is usual with ministers (and other servants) to pour forth such a complaint when going into the presence of their masters. This shows that even in ancient times the ministerial office was [illegible] not a rosy bed. *Cf.* Rat. I. 7, IV. 20 last lines; Mud. V. 12; and for a similar thought Mâl. अहो दुरासदो राजमहिमा। न च परिचितो न चाप्यगम्यश्चकितमुपैमि तथापि पार्श्वमस्य। I. 11. ०मपि—The force of अपि is this—though the interval between their first visit and the next be extremely short and so there is very little chance of their having committed a fault, still.

P. 8. यादृशः &c.—This is meant as a compliment to the king. He means—as disastrous as can be expected when he is angry. यथाविहितेन—A Karm. Comp. पदाति—पादाभ्यामतति गच्छति इति पदातिः a foot-soldier; from पाद् changed to पद् (by पादस्य पदाज्यातिगोपहतेषु Pân. VI. 3. 52) and अत् to go with affix अ (अण्). The mention of the threefold army here shows that the use of the chariots in battle, the fourth element of the ancient Hindu army, was abandoned at least in Harsha's time. तुमुल—Tumultuous.

बलवाहन—बल army; वाहन vehicles, conveyances; *cf.* for this sense अपवर्जितं च कोशवाहनं; p. 63, तत्कोशवाहनमवशीर्णं p. 201, Das. ch. I, VIII; or बल infantry and वाहन horse, *i. e.* cavalry; for वाहन meaning a horse *cf.* विना वाहनहस्तिभ्यो मुच्यतां सर्वबन्धनम्। Mud. VII. 17; Ragh. I. 48, IX. 25. अनवेक्षित०—*s. l.* Without inspecting and equipping &c. यथासंनि०—For comp. see com. स्वनाम उद्घोषयन्—It was customary for warriors to declare their names before engaging in combat; for it was held derogatory to the dignity of a hero of family to fight with a nameless person. शोभितं—What is worthy or creditable. अपमसावित्ति—*i. e.* at the sight of one whom we had to annihilate. विमर्दः—Hard-pressing. महता विमर्देन—By a fierce attack, or charge. निःशेषित—To a man, totally. विमर्दिताधिक०—विमर्दितं is used as a noun here;

by the wholesale slaughter (of his followers) for comp see com. समप्रहार—a fight, battle, or striking, dealing out blows, *cf* नद्रौत्वा त्समुपसहृतसप्रहार Uttar VI 7 (where सप० may have both the meanings), युधि संप्रहारे प्रचक्रतु रामनिशाविहारो । Bhatti II 36

Sl 9 पादात—The body of foot-soldiers, fr पदाति and aff अण् (अ) by Pan IV 2 38 See com. दूरात्—standing afar, दूर ब I is not good as the idea is included in आदा मीत्वा अश्वीय—cavalry, by Pan. IV 2 48 (see com) the affixes छ (ईय) and अण् (अ) are added to अश्व; so आश्वं also

P 9 प्रहरणनिवह—*Cf* for these शापचक्रकृपाणशक्तितोमरगदाप्रभृतिषु । Kād I p 20 उत्खाय—Having drawn out or unsheathed कृपाणच्छेदलीला—छेद एव लीला (the sport of) तां is equivalent to स लीलया छेदन cutting of with the ease with which &c , *cf* Ragh. XII 96 (तां कूटशाल्मली चिच्छेद कदलीसुखम्),

Sl 10 कलवित्त—see com खुरित—inlaid or covered with

[illegible]

and chest would be equally possible according to the rules of Sans grammer though not of Hindu chivalry *Cf* MBh IX 60 5" Col Ed p 10० सत्पुरुषोचित—Worthy of a man leading a pious life A warrior killed while fighting face to face with an enemy also attains heaven see com and *cf* Ragh VII 51 व्रीडिता —Because he fought valiantly like a true hero and fell only when overpowered by odds See com

अनुमृता—Followed him in death *i e* immolated themselves along with the dead body of their husband सहधर्मचारिणी—A wife सहधर्मचरण is one of the principal objects of a Hindu marriage husband and wife (a धर्मपत्नी) must perform the holy rites together *cf* नदिय प्रतिगृह्यता सहधर्मचरणाय । Sak V p 125 विन्ध्यशिखरा०—The constr is जनपदेषु विन्ध्यशिखराश्रितेषु The additional reading विनष्टेषु (had fled away) makes no good sense for the whole will mean when the people of the country who had already fled to the peaks of the Vind. mountain had fled away But we are not told that they were pursued by the victors कृपण —miserable pitiable आभिजात्य०—endowed with a beauty in keeping with or befitting her noble birth अभिजातरूपा *v l* —possessed of excellent beauty तां प्रति—As regards her *i e* how she is to be dealt with or what is to be done with her

P 10 यशोधरे—This is the name of the Portress भगिनी बुद्ध्या—In the light of, considering her as, your sister It will be

seen in the last Act that this she turns out to be. गीतनृत्त॰—These are the first three of the 64 arts often referred to by Hindu writers and mentioned by Vâtsyâyana in his Kâmasûtras, For these see our notes on Bha. Nit. Śat. p. 42. नृत्त-is different from नृत्य and consists of the rhythmical movement of the body (without gesticulation) and is regulated by the marking of musical intervals and time (नृत्तं ताललयाश्रयम् Das. R. I. 9). By आदि may be meant painting (आलेख्य) and others. These were considered as a necessary part of the accomplishments of a maiden of high family.

वैतालिकः—A bard or minstrel, whose principal duty in ancient times it was to announce metrically the close of the divisions of the day; *vide* Vik. II. 1; Rat. I, 23, &c.; sometimes two bards are mentioned; see Śák. V. 7, 8; Mudr. III. 20-23; &c.

Śl. 11. The cons. is ते स्नानभूमि॰ लीला.. सपाविनः सर्वा... .लोकस्य ॰द्यानि। स्तनैः उत्क्षिता॰ कलशैः इव अलंकृता. For comps. see com. उपकरण—Articles necessary at a bath स्नानीयं—Unguents or perfumed powders to be rubbed against the body; or a bathing garment; or a garment for wiping off the body after a bath, as at Mál. V. 12 (स्नानीयवस्त्रक्रियया). वारविभ्रमवती—वार a multitude; विभ्रमवती a woman; *cf.* विलासवती; hence वारवि॰—a woman of the multitude, a courtezan or harlot; वार with any word meaning स्त्री has this sense. The courtezans formed also a part of the attendants of the harem. *Cf.* Kautilya's Arth.s I. 20. आयास—Exertions in the discharge of their several duties. स्खलद्—dropping or slipping down अव्यवहित—not concealed, exposed to view. व्यवहित—*v. l.* spreading out. छाया—splendour, gleam. अवदात—white, fair. शातकुम्भ—gold; or golden; fr. शतकुम्भ gold (said to be found in the शतकुम्भ mountain); in this latter case the form should be शातकौम्भ according to some. Their uncovered breasts on account of their size and colour looked like other pots of gold. For the presence of courtezans at the king's bath *cf.* राज्ञः समन्तादुपतस्थु॰—गृहीतजलकलशाः स्नानार्थमभिषेकदेवता इव वारयोषितः। Kad. p. 32. सहस्रदीधितिः—सहस्रं दीधितयो यस्य; दीधीते that which shines इति दीधितिः *fem*, a ray of light.

अये कथं &c.—We have almost the same words in the Nâga, introducing a description of the midday-sun with which the first Act of that play as of this closes. Here the poet has used the device of introduing a bard, as done by his great predecessor

Kálidása in his Mál II 12 to announce the mid-day which enables the king to bring the Act to a close

Sl 12 क्वथत्—shows the intensity of the summer heat, *cf* तप्त वारि विहाय &c Vik II 23 शफर—a small fish, very active *and sparkling* उद्वर्तन—*a darting or turning upwards cf.* चटुलशफरोद्वर्तनप्रेक्षितानि Meg I 43. दीर्घिका—A large pond oblong in shape containing lotus plants and attached to large houses, *cf* विकचतामरसा गृहदीर्घिका Ragh IX 37, also XVI 13 छत्राभ—छत्रस्य इव आभा यस्य or better उत्रेण सदृशा, a nityasamása, *cf* Amara—स्युरुत्तरपदे स्वामी । निभसंकाशनीकाशप्रतीकाशोपमादयः । बर्हभार—बर्ह a peacock s tail hence बर्हिन्, बर्हिण a peacock,—भार the mass of feathers, plumage

P 11 आलवाल—(आ + लव + ला to take with आ and affix क i e अ) a basin for water round the root of a tree *cf* Ragh I 51, also Vik II 23 कपोल—to which it was attracted by the presence of *ichor there* कर्णपाली—the lobe of the ear प्रविष्टाभ्यन्तर—The midday was the time when the king could retire to the interior of the palace and enjoy his leisure according to his pleasure *cf* षष्ठे भागे त्वमपि दिवसस्यात्मनश्छन्दवर्ती । Vik II 1 स्नानयथोचितक्रिया —Bathing, offering worship to the deities, &c, see Kád p 33 कलिङ्गोच्छित्तये—*cf* कोसलोच्छित्तये Rat I p 8 विजयसेन प्रेषयाम —The reason for this expedition and the success achieved by Vija are mentioned in Act IV See pp 46 50 52

ACT II

आर्य—*A form of address for a Bráhmana, a minister* and an older brother, विश्राम्य भ्रातर्जाया &c D Ru उपवास०—Queens are often mentioned as observing a fast and abiding by its attendant rules A स्वस्तिवाचन is given on such an occasion and the Vidu being a Bráhmana and a companion of the king naturally comes to be its recipient See Vik III 12, Rat I pp 17, 26

स्वस्तिवाचन—(also—नक) fr स्वस्ति (indec meaning 'a blessing') and वच् cau and aff ल्युट् (अन) स्वस्ति वाच्यते अनेन that by which one is made to pronounce a blessing Primarily it refers to a ceremony preliminary to the performance of a religious rite or some solemn observance in which the Bráhmanas say

'स्वस्ति' to the Yajamâna, and secondarily to the gift accompanying such a ceremony. It also refers to a present (called वायन-in Marâthi वाण-for the Prâkrit सोत्थिवाअन is also rendered as स्वस्तिवायन in Sans.) which consists of a small quantity of rice, a cocoanut, a piece of cloth for a bodice, a comb, &c; or sometimes of sweetmeats only-and is given to a Brâhmana by a married woman whose husband is living (सुवासिनी). For other particulars, see Rat. I. p. 17 and our note on the word; Vik. III. pp. 77, 79. शब्दापयेत्—will call; fr. शब्द+आप the taking up or utterance of; शब्दापं करोति शब्दापयति by adding णिच् (अय) in the sense of तत्करोति; see com. If the Prâkrit सद्दाएदि be rendedred as शब्दायेत then it is derived from शब्द and the affix क्यङ् (य) which forms Atm. verbs (शब्दायते) by शब्दवैरकलहाभ्रकण्वमेघेभ्यः करणे। Pân. III. 1. 17.

धारागृह—A summer house or a large bath-room; lit. a house furnished with water jets or fountains of water. *Cf.* शिलाविशेषानधिशय्य निन्युर्धारागृहेष्वातपमृद्धिमन्तः। Ragh. XVI 49—गृहोद्यानं—The garden containing the धारागृह. कुक्कुटवादं—Uttering anything imitating the cry of a cock in the morning (*i. e.* gradually raising the tone and protracting the voice) so as to give it the appearance of a Vedic passage. See Pán. I. 2. 27. Vidû. means that he would recite something assuming the Vedic tone when receiving the Vâyana. For Vidû.'s knowledge of the Vedas, comp. the king's remark below, नेदृशं स्वस्ययेन &c. p. 12.

प्रतिग्रह—has the technical sense of 'the acceptance of a gift by a Brâhmana (which is his peculiar prerogative), see Manus. I. 88; Yâj.s. I. 118. उत्कण्ठा—An eager desire to see or a great longing for, a beloved person. चिन्ता तु स्मृतिरत्यागे स्मरणं, तस्पृहे पुन: । उत्कण्ठोत्कलिके। इति शब्दार्णव।

P. 12. Śl. 1 मङ्गलमात्र°—For comp. see com; there are certain ornaments and things, which are considered as auspicious (being the emblems of Saubhâgya) and which a Hindu wife cannot discard under any circumstances. These are-the *mangalasutra* (a wreath of small glass beads with gold ones, the Kumkuma mark on the forehead, glass bangles, &c. Hence the queen is described as wearing those even when under a vow, when other gaudy ornaments are to be dispensed with. *Cf.* Vik. III. 12 (सितांशुका मङ्गलमात्रभूषणा). मन्दोद्यमा°—मन्दोद्यतालापिनी *V. l.* मन्द यथा तथा उद्यत आलापो यस्या: speaking in words gently uttered (on account of the weakness caused by fasting,). °द्यमालापिनी gives rise to an awkward comp; the comp. may also

be taken as मन्द उद्यमो यस्मिन् स मन्दोद्यम ; म० आलयो यस्या , in either case it indicates extreme emaciation प्रातस्तन—तन is affixed to adverbs of time in the sense of 'belonging to that time', cf प्राक्तन, सायंतन, अद्यतन, &c नेन्दुद्युति—cf प्रविगलत्प्रभ प्रातश्चन्द्रद्युति यद्वत् Mâl Mâd. IV 4 नियमोप०—is to be taken with क्षामां and the other accusatives प्रथमानुराग०—For the effects of first love not gratified and a maiden's being more attractive then, cf. क्षामक्षामकपोलमाननं, शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते । Śak IV 8

अर्चति—The pres in the sense of 'immediate future,—is going to honour with gifts चतुर्वेद &c —is evidently meant to be jocular For comp see com ब्राह्मण्य—ब्रह्म the Veda अधीते (Pân VI 2 59) ब्रह्म जानाति (Pân VI 2 92) इति ब्राह्मण , तस्य भाव, Vedic scholarship महाब्राह्मण—महत् when prefixed to such words as ब्राह्मण, वैद्य, is depreciatory (निन्दायां) So in the Rat राजा—(तस्मिन) साधु मदनस्य महाब्राह्मण मुक्त्वा कोन्य एवंविधानामभित । II p 43.

P 13 अविरत—Ceaselessly, incessantly सुकुमार—soft to touch; or secondarily, charming उत्सङ्ग—the surface or upper part of; cf इषवो वासितोत्सङ्गा Ragh IV. 74, or उत्सङ्ग, the vicinity of. विलीन—stuck fast बकुल—also called केसर is a large and tall tree having darkish green leaves and small round flowers of a pale-brown or white colour and sweet smelling मालती—मां लक्ष्मीं लातीति takes up, or मालं a garland तनोति, fr तन्+ड (i e अ) also called सुमना (as it gratifies the mind by its smell) is a kind of jasmine (*jasminum glandiformm*) having flowers of an exceedingly pleasing smell Its oil is much prized as a perfume उद्दाम—दाम्न: उद्गत (free from the fastening string, i e restraint), or उद्गत दाम यस्य (may be उद्दामा or—म), moving unchecked, freely, or proud, strong, the wind is poetically fancied as proudly moving being charged with the fragrance of पर्यंस्पुट—completely (परि) opened बन्धूक—(also called बन्धुजीवक—बन्धुरिव जीव जल यस्य) is an erect growing plant having flowers of a bright red colour which expand at noon and drop next morning Cf Ragh XI. 25 (wherein drops of blood are compared to the बन्धुजीव flowers), Kir IV. 7 बन्धन the cases or stems of तमाल—A dark barked tree but having white flowers पिहित—also अपिहित the अ of अपि and अन being optionally dropped सश्रीकत्वं—Lit its being possessed of beauty, grandeur, loveliness, so Rat I प्रेक्षस्व तावद् मदनमहोत्सवस्य सश्रीकताम् । p 11

61 2 क्षुद्रप्रवाल—tiny pieces of coral. शेफालिका—शेरते शेफा bees अस्यां, is a small tree with rough scabrous leaves but fragrant

flowers; *cf.* शेफालिकाकुसुमगन्धमनोहराणि । Rs. III. 14. सप्तच्छद—(छद a leaf, hence also called सप्तपर्ण, सप्तपत्र &c. having seven leaves per twig) Alstonia scholaris, is a large tree often referred to by poets as having the strong odour of the ichor of elephants. *Cf.* प्रसवैः सप्तपर्णानां मदगन्धिभिः । Ragh. IV. 23. गजमदामोद— आमोद is not appropriate with मद; it simply means 'scent' here. रजःपुञ्जपिञ्ज०—अङ्गराग unguent or paint applied to the body. वारुणी—Liquor in the form of the honey of flowers. For a similar thought, *cf.* अमी शीनाग्रेभैर्मुखरितलतामंडपभुवः परागैः पुष्पाणां प्रकट-पटवासव्यतिकराः ।.........समन्तादापानोत्सवमनुभवन्तीव मधुपाः ॥ Nag. III. 8.

एतदपि—the Prákrit एदं should rather have been translated by एतं as it refers to सप्तपर्णपादप, which is mas. अविरल—In quick succession, or, in clusters. वर्षाः—fem. pl.

Śl. 3. विश्राणा—The Nom.s qualify क्षितिः. मृदुलां बिभ्राणा may also be taken separately. शिरीष—is a tall tree, attaining the height of thirty feet. Its flowers are known for their extreme delicacy. *Cf.* Kum. I. 41. Its flowers are worn by young ladies as ornaments on their ears; *cf.* Śak. I. 4; Ragh XVI. 48; Meg. II. 2.

P. 14. उत्प्रेक्षितं—उत्प्रेक्षा कृता; expressed metaphorically. श्रीहारिभिः—which possess (or, surpass) the beauty of, the Śirisha flowers being also of a darkish green colour; *cf.* शुकपालिस्यंक्तशिरीष-कोमला । Kir. IV. 36. क्षोदैः—क्षोद which usually means 'powder' must be taken to mean pieces or fragments here, as the adj. क्षालितैः will be inappropriate otherwise उत्करैः—heaps, collections. इन्द्रगोपक०—the Indragopa (cochineal) insects which appear in clusters in the rainy season are also of a bright red colour and hence the Utprekshâ.

हञ्जे—A vocative particle used by a lady when addressing a maid servant. See com.; हला is used between females of equal rank or position. अगस्त्यमहर्षये—see the two quotations by Pandit Krishnamachariar given in the com. अर्घः—A respectful offering or oblation to a deity or a venerable person, &c. consisting of rice, water, rubbed sandal, &c. The usual ingredients are—आपः क्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैव अष्टाङ्गोऽर्घः प्रकीर्तितः ॥ So these flowers must be added to these, as in Yaj. I 289, as they are specially mentioned here Some translate अर्घो by अर्घ्य; this is got by adding य to अर्घ by पादार्घाभ्यां च । Pân. V. 4, 25. अर्घः पूजाविधिः तदर्थं द्रव्यमर्घ्यम् । Sid. Kau. According to the second śl. quoted in the com. an Arghya ought to be offered to Agastya at the close of Bhâdrapada (August—September), when

Agastya (the bright star 'Canopus' of the constellation Argo Naves in the Southern celestial hemisphere) rises, for the attainment of all desires Varâh in his Br Sam says that a king should offer an Arghya to Agastya for the attainment of great power, सांवत्सरावेदितदिग्विभागे भूपोऽर्घमस्मै प्रयतः प्रयच्छेत् । ch XII 15, for other particulars see 16–18 अस्ताभि०—Lit desiring i e about to set, occurs again at p 22 मुकुलायन्ते—Pres pass. of मुकुलायते denom from मुकुल are closed, *lit* are made to assume the condition of buds तपस्विनी—Lit a female ascetic, and as ascetics require protection from others तपस्विन् secondarily means 'one helpless or deserving pity, poor', *cf* हतस्तपस्वी वैरोचकः Muds III p 62 Sak p 95

P 15 सउद्वेगो०—साद्वेगं उद्वेगेन च सहितं यथा तथा, उद्वेग agitation, mental pain or distress नाम—is मन्ये आज्ञाप्य स्थितया—who used to command, स्था with the gerund shows continuity of the act एष दोष—रस आज्ञप्तिकरण, that I have to obey others Ságariká also similarly refers to her misfortune that she has to serve, but not with regret as she had obtained a sight of the king (तत्परमेवगणयितमपि मे जीवितमेतस्य दर्शनेनेदानीं बहुमतं संवृत्तम् । p 27) दुष्करमिदानीं &c—This at first appears to mean 'I have thought of doing a hard thing i e committing suicide But this does not seem to be intended A'rany finds it necessary to yield to her misfortune and says अथवा (used पक्षान्तरे) or why मया चिन्तितमिदानीं दुष्करं it is difficult to carry out my resolve Again अपि after एतद् in यथेतदपि will have no force She would rather prefer servitude than avoid it by revealing her high birth Had the first meaning been intended she would have said एतदेव यथाभणितं further on also will be meaningless She has not said any where that she would kill herself (although like Ságariká she says it further on, see p 24) So यथाभणितं must be taken to mean 'as ordered by the Queen', and this she proceeds to do in what follows महार्घ—महान् अर्घ यस्य, lit of high value, hence noble, exalted का गतिः—What course or help is there ? this must be done षण्ड—a thicket or cluster निर्भर—filled with, full of (at the end of a comp)

P 16 Sl 4 Now he shows how the four senses (the fifth, tongue, being excluded) are gratified by the several things connected with the tank सुरसयति—Denom fr सुरस, सुरसं करोति, according to the Ganasutra तत्करोति तदाचष्टे । मधुरमधुर०—e l is not good, in the first place मधुर will have to be taken in the *secondary sense of* मधुरस्वर, 2ndly the word आहार is redundant as

the idea is *expressed by* सुवयति; *thirdly the word occurs* in the fourth line and such repetition is not poetic. सौधपाली—सुधा (chunam paint) अस्यास्तीति सौधः (also सौध) a mansion (अण् *i. e.* अ being added in the sense of possession); पाली a row or series of, or rather पाली may mean 'the skirt or edge of'. परिमलपटुना—strong, or excellent by, or clearly perceived owing to, its perfume.

Śl. 5. कान्ति—Splendour, beauty;-हारिणी—(1) Attractive or charming by; (2) attractive like. By a bold metaphor the दीर्घिका is compared to the दृष्टि of the goddess of the garden. For a similar comparison *cf.* कृष्णसारछवियोंसौ दृश्यते काननश्रिया। वनशोभावलोकाय कटाक्ष इव पातितः॥ Vik. IV. 31. कुसुमपरिमल०—This and the other epithets apply both to स्त्री and वनदेवता; for these see com परिमलेन सुगन्धा, the reading सुगन्धि is bad; for we cannot have the final इ as the smell is not invariably connected with the *Veni*, now see com.; a row of bees was attracted by the perfume of flowers in the braid of hair. This is clear from the use of the word अपरे (मधुकरा) further on, see p. 19. In the second case ०वेणिरिव मधुकरावलिर्यस्याः having the line of bees for her braid of hair. उज्ज्वलश्री—Glowing, bright, radiant. The comparison of the tender and slender arm of a woman to a creeper is common enough in Sans. literature. विकल्प—Different thoughts or surmises. सत्यं—Which is the truth; treated as an indec. meaning 'to tell the truth, to be sure, surely.'

P. 17 Śl. 6. भुवन—The world of mortals, the earth. ०परा—लोकेन परं यस्या. सा. पर at the end of a comp. means having 'anything as the highest object; hence solely devoted to, intent on, &c.' *Cf.* नरिचर्यापर Ragh I. 91 नागकन्या—A Nâga damsel. In the Nâgâ it is the Vidû. who wonders if Malayavatı can be a goddess or a Nâga maiden; &c., see p 18. and *cf.* I. 15 The Nâgas, according to the Purânas are a race of semi-divine beings, inhabiting the nether world or Pâtala. They are generally identified with serpents, the offspring of Kadru, a wife of Kâsyapa; as in the Nâgâ., where Vâsuki is spoken of as their king, though the Bhg. makes a difference between them; see X. [illegible] (सर्पाणामस्मि वासुकिः); 29 (अनन्तश्चास्मि नागानां). They are described as having a human form with the expanded hood of a cobra, and sometimes as having the tail of a serpent. See Nâgâ. V. 17. Their females are described as exquisitely beautiful (*cf.* Nâg. I. [illegible] where the face of a Nâgî is said to be as lovely as the moon), and as sometimes intermarrying with men (*e g.* Ulûpî marrying Arjuna).

Historically the Nâgas were a race of people who have left many traces behind them Nâgadwîpa was one of the seven divisions of Bhâratavarsha Kings of this race reigned at Mathurâ, Padmâvatî &c and the name, survives in Nagapur They were probably a race distinct from the Hindus See Dowson's Cl Dic p 213

निद्यया &c—i e She is superior to a नाग॰ in beauty दृष्ट मया—This alludes to Vatsarája's visit to the Nága-world, described in Brh K manjari (II 56–60) and referred to in Act IV (नाग लोकागृहीतविषविष &c) मूर्ता–having a bodily or corporal form, p p p of मूर्च्छ्, (in this sense, मूर्च्छित fainted) कमलेन—उपलक्षिता marked by, the instrumental cannot be taken हेतौ (हेतुना) she looked like Lakshmî not because she had a lotus in her hand, but because she was beautiful like her and also had the lotus in her hand Lakshmî is represented as having a lotus in her hand, cf Kád श्रियमिव हस्तस्थितकमलशोभाम्, p 24 उत्फुल्लारविन्दहस्तया आलिङ्गितो लक्ष्म्या, p 92, &c कमलिनी—कमला यस्या विद्यन्ते इति a lotus plant, explain similarly मलिनी सलाप इव &c—cf अये दक्षिणेन वृक्ष वाटिकायामालाप इव श्रूयते। Sâk I p 18

P 18 यदा एवाहं—I, to whose care the maiden was committed यदेवा &c —This refers to the king's words यदा यत्योग्या &c at p 10 ante पर्याकुल —Solely engaged in, busy with मुषिता —Deceived, deluded, cf इति न यात यदि तावपिता स्व वृत्य, Rat IV 3 निर्दोषदर्शना &c.—cf निर्दोषदर्शना हि कन्या भवन्ति। Nâgâ 1 p 17. सरोष—असम्बद्ध &c —It is natural for a Hindu maiden of high birth (see the king's remark below) to display outward anger and to blush at the talk of her marriage by a friend, cf Sak 1 शकुन्तला-(सरोष) इमामसम्बद्धप्रलापिनी प्रियंवदा &c p 34 धीरतया—gravity, firmness of mind hence dignified demeanour पश्य खलु —The same thought is expressed by Kâli in rich poetic strain when he makes Dushyanta say—अनाघ्रात &c न जाने भोक्तारं कमिह समुपस्थास्यति विधि। Sak. II 10 विस्तृतेन—Used as a noun for विस्तरेण the spreading lustre or splendour विच्छुरितेन VI —is bad, as विच्छुरण would add to the beauty of the lotuses

P 19 ll 7 अविच्छिन्न—Uninterrupted, continuous अमृतबिन्दु-The Moon's body also sheds nectar दृशा—By her sight i e glances or looks दृशा—v l to the eyes of the beholders The former is better as it furnishes the cause of pleasure She gives delight by the succession of glances as the Moon does by the shower of nectar Read in the text दृशा for दृशो which has remained through oversight विगलत्पयो॰—Owing to the breast garment slipping off; (2) owing to the drifting of the screen (Lit

cloth) of clouds. घनवसनतनोः—The poet says तनोः and not घनवसन: and very happily, as he wants a fem. noun to correspond with तस्याः. For it is the sensation of pleasure caused by the touch of a male or female that makes the other close the eyes; hence the use of पद in the *mas.* also; *cf.* निमीलताक्ष इव स्पर्शे स्पर्शयित्वा Vik. IV. p. 110; शृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः। Kum. III. 36.

– करस्पर्शा०—कर (1) Hand; (2) rays. मुकुलीभवन्ति—A *Chvi.* formation; assume the state of buds, *i. e.* close up.

भ्रमरसंबाधां—This is doubtlessly suggested by the scene in Sa'k. where Śaku is troubled by a bee. The influence of Kāli., not only on the thoughts and ideas but on the language also of Harsha is observable in many places in this play. अपरे—*i. e.* other than those that gathered round her braid, attracted by the smell of flowers worn thereon; see above p. 16. समापतन्त—Coming in groups. परिमलयन्ति—The sense of 'defile or pollute me' by their touch is also implied. गर्भदास्याः—A born slave; see com. हता—This is Vidu's humorous way of referring to maid-servants; see note on दास्याः पुत्रे above, p. 6. शब्दश्रुतेन—*for* सूचितेन is not a good reading as it gives rise to an awkward comp. (शब्दात् श्रुतेन) and श्रुत has to be taken in the secondary (La'kshanika) sense of सचारशब्द.

P. 20. लघु—Quickly, without loss of time; for this sense *cf.* एतां लघु परित्रायतां भवान् Śak. II, p. 54; लघु उत्थितापि *Ibid.* IV. p. 93; readings. राजानमव०—This she did without turning back. आरणियकोत्तरीयं &c.—As the king clasped her round the neck A'ra. took off her upper garment from her head in order to ward off the bees by its hem, as women are wont to do.

Śl. 8. परिमल०—परिमले यः रसः fondess for, love of; now see com. The परिमल may be of the flowers in her Veṇi, or better still, of her breath; *cf.* यदि सुरभिमवाप्स्यस्तन्मुखोच्छ्वासगन्धं &c. Vik. IV. 22. This will also indicate her पद्मिनीत्व. भूयः—Abundantly, profusely. आयताक्षी—Sans. poets describe long eyes as a mark of beauty in the case of females. *Cf.* तदेतदुन्मीलय चक्षुरायतं Vik. I. 5; संतापयत्यानमायताक्षि। Ragh. XIII. 16.

कुवलय०—*see supra*, p. 19. l. 6. कुवलय *is a beautiful water-lily* (कौ पृथिव्याः वलयमिव शोभाकरत्वात्) and is given in A. K. as a synonym of उत्पल. But it is generally used in the sense of a blue lotus; श्यामं शितिकण्ठनील कुवलयमिन्दीवरं च नीलाम्बुजम्। नाममाला.

साध्वसं—Agitation, perturbation; or fear.

सकलपृथ्वी &c —*Cf* Sak हला अशरणास्मि । उभे—पृथिव्या य शरणं स तव समीप वर्तते । p 80 पक्षपात —A strong leaning towards or liking hence partiality, here choice

P 21 तव वदनस्यायं दोष —*Cf* for a similar thought अत्र आत्मनो यौवन उपलभस्व । Śak. I. p 20 कदलीगृह॰—In the Sa k Śákuntala addresses the bower of creepers where Dushyanta lay concealed at the approach of Gautami see p 59 ऊरुस्तम्भ —numbness or benumbing of the thighs स्तम्भ—Complete in activity or torpor of limbs is one of the eight Sátvika *bhavas* due *to strong emotion for which see Sáh Dar III 135* The ऊरुस्तम्भ was really due to the thrill caused by the touch of the king s hand but A ran hides the truth by saying that it was due to the benumbing effect of the water This was a ruse used by her in order to be able to look longer at the king in the Kadalivana *cf* Śak अभिनवकुशसूच्या परिक्षतं मे चरणं &c p 39 readings न खल्वविम &c —*cf* अहो विघ्नवत्य प्रार्थितार्थसिद्धय । Sak III p 84

P 22 Sl 9 कण्टकितं—कण्टका सजाता अस्य इत added by तदस्य सजातं &c Pán V 2 36 Having thorns on, with the hair bristling, horripilated, and hence कम्पनीय कमल॰—Here कमल stands for पद्म *mas* This is the effect produced on a lover by the touch of the loved one *cf* आसीदर कण्टकितप्रकोष्ठ Ragh VII 20, and Vástyáyana-कन्या तु प्रथमसमागमे स्विन्नाङ्गुलि भवति पुरुषस्तु रोमाञ्चितो भवति । Kámasutras

मम गर्वस्य—*V l* is perhaps better he says so because the king had called him a fool above, see p 16 *ante* अलीकपाण्डित्य॰—This is a retort flung at the king by Vidu for having called him a fool. He means you only affect learning (पाण्डित्य) you do not possess it विदग्ध is what is well burnt burnished, or polished hence refined, learned, wise, दुर्विदग्ध one not really skilled or learned vainly proud *cf* अलीकशास्त्रग्रहणदुर्विदग्ध Ven III समाश्वासनं—something encouraging or comforting, निर्भर्त्सनं—Reproach a chiding अस्तमय —setting (of the sun) fr अस्त and अय (from अय् to go)—अभिलाषी—desirous of *i e* about to set this has occurred before

Sl 10 प्रियतमेव—Like the beloved one (A ran), the splendour of whose lotus face surpassed (eclipsed) that of the lotuses The idea occurs in Rat देवि त्वन्मुखपङ्कजेन शशिन शोभातिरस्कारिणा पश्याब्जानि विनिर्जितानि सहसा गच्छन्ति विच्छायताम् । I 25 राग —(1) passion, love (2) redness

P. 23. चक्राह्वः—चक्र इत्याह्वा name यस्य; the bird usually called चक्रवाक (which also means the same thing—चक्र इत्युच्यते), hence it is also called रथाङ्गनामन्, रथाङ्गाह्वय, &c. It is the ruddy goose generally described in Sans poetry as condemned to pass the night in separation from his mate. Hence separated lovers are compared to a pair of Chak. birds at night. अन्धकाराः—used here as an adj, अच् (अ) being added मत्वर्थे by Pán. V. 2. 127; see com. अन्धकार आसो विद्यते dark, void of interest. जाताः—*cf.* for a similar thought differently expressed.—राजा—सखे वैयर्थ्यमिव चक्षुषः सम्प्रति (after the departure of Urvásí); Vik. II. p 54; and 'And leaves the world to darkness and to me;' Gray's Elegy, stanza I. There is a succession of similes in this Śl. Mark how the king falls a victim to the influence of love at the very first sight of the heroine. *Káli does not make his heroes yield so easily* and helplessly to the power of love.

ACT III.

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सांकृत्यायनी—appears from this play to be a lady of high rank and learning as she speaks in Sans. and is treated with respect even by the Queen. That she composed the Mimic play in a good style is clear from the Queen's speech below, see p. 30. The part played by her in this play is similar to that of the Parivrâjikâ in the Mâl. She is mentioned as a friend of Vâsavadattâ in the Kath. Sar; see Tar. XIV. 71 (ततः प्रव्राजिका तस्याः सखी पितृकुलागताम् । स सांकृत्यायनी नाम शरणं शिश्रिये नृप. ॥) नाटकीय०—नाटके उपनिबद्धः made the subject matter of a play, dramatised, same as भवभूति's 'अभिनेयार्थं कृतः' Uttar IV. p. 119. कौमुदीमहोत्सव—The great autumnal festival celebrated on the full-moon day of A'śvina, when the moonlight is very bright, the sky being clear after the cessation of the rains and the disappearance of the clouds. It corresponds to the Kojâgarî festival and has been often referred to by poets; see Mudra. III. p. 73; It precedes the Vasantotsava or spring festival referred to in Rat. I. कौमुदी moon-light is derived as कुमुदानामिव प्रकाशकत्वात्; fr. कुमुद and अण् (अ) with the fem. affix ई, it is also derived as कौ on earth मोदन्ते जना यस्यां तेनासौ कौमुदी मता । Malli. on Ragh. III. 1 (where the reading is कौमुदीमह also). नर्तितव्यं—Here नृत् has the technical sense of 'acting, representing on the stage, and does not mean

simply dancing ' अन्यथैव नर्तित—*Cf.* for a similar mistake in acting the slip of tongue of Urvasî when acting the part of Lakshmi, in the Vik when she said पुरूरवसि instead of पुरुषोत्तम विश्रब्धपज०—A talk in full confidence that it would not be overheard by any one

P. 24 प्रविशति आसनस्था—This might appear strange, but प्रविश् has a technical meaning It simply means to appear on the stage So this means A ra is discovered seated, the curtain being removed or lifted up हृदय दुर्लभं जन &c —So Sagarikâ—हृदय प्रसीद प्रसीद किमनेनायासमात्रफलेन दुर्लभजनानुरागेन । Rat II p 30. हृदय निरवलम्बादतिभूमिलङ्घिनो मनोरथादिरम कि आत्मानं आयासयसि । Mal III p 47 अभागधेयता—misfortune, ill luck नास्ति भागधेयं यस्याः सा अभागधेया तस्या भावः, धेय is added स्वार्थे to भाग, *cf* रूपधेय and नामधेय आलिंगात्मसदृशा &c —Kâli, however, makes Priyamvadâ congratulate her friend in language more elegant and impressive when he makes her add सागरं वर्जयित्वा कुत्र वा महानद्यवतरति &c, see Sak III p 72 सख्यवेदनामिव दु.ख &c —*Cf* स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति । Sâk III p 70. हृदयनिर्विशेषा—not differing from, identical with, my heart (like my second heart) *Cf* expressions like सुतनिर्विशेष (Ragh V 6), अवमाननिर्विशेषाणि (Sak. VII p 185), जातनिर्विशेषा (Uttar III p 78) तस्या अपि—*Cf* कुतो पियस्स सिणिद्धजणस्स दुःखं उदासत्तुम् । न जाने &c Mal. III p 43 सर्वथा मरणं &c —*Cf* दुल्लभजणाणुराओ पियसहि मरणं शरणं Rat II 1

P 25 अतिभूमि—The highest point or pitch, climax हृदयस्यापि—i e of me who am your very heart—refers to A ra 's speech हृदयनिर्विशेषा &c पर्याकुल —Solely engaged in thoughts about, अयं सखीजन &c —This speech ought to be स्वगत, or we should adopt the reading in the foot note सखीजनपक्षपातेन &c पक्षपातेन—*Cf* सौहार्दमेव पश्यति, and पिया खलु अहं तव Mâl III pp 46, 53 देवीगुणनिगड &c —*Cf* सखि देवी चिन्त्य न खलु मम हृदयं निश्वसिति । Mâl III. p 53 कमलिनीचन्द्रानुराग &c.—This is doubtless an echo of अभिनवमधुलोलुप Sak V 1 मालती प्रेक्ष्य—&c मालती Jasmine, so—मालविकापि अनुकूलपुत्रेण मालतीमाला म्लायमाना लक्ष्यते । Mâl III p 38 लज्जालुका—लज्जालु is to be derived like कृपालु by adding ड (लु) to लज्जा+ला (as in the case of मित्रद्रु) by the Vârtt on Pân III 2 180 (see com), क is added to express pity आत्मा प्रच्छादयितुम्—Mark the use of the inf with verbs like युज्, शक् &c, the cons being आत्मा प्रच्छादयितुं न युज्यते । *Cf* युक्त मामात्मसदृशी श्यामयितुम् तारयितुम्, Mal III 37 She means-you should not dissimulate do not say इतरानेन say मदनानेन,

I know it. For the difference between torment caused by आतप and मदन cf. Śak. III. 7 (न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु।). अविश्रम्भशीला—One not habitually confiding; because A'r. only hung down her face and did not admit the truth in plain words. निश्वासनिभ—Here निभ has the sense of pretext or guise of. दिवसं रात्रिमपि—may have been suggested by मम पुनः कामो दिवापि रात्रावपि । तपति अङ्गानि । Śak. III. 14. The reading दिवसमपि is grammatically inaccurate कुसुमशर—Kāma is often spoken of as कुसुमशर-सायक, पुष्पसायक &c. न भणति—a question, does it not say, not proclaim your true state? Śree. reads this passage in a metrical form; see the foot-note. This is perhaps better and more poetical-as if it is the sound *Hum* (due to &c and implying your love-torment). नलिनीपत्राणि—Lotus-leaves and lotus-stalk-rings are among the cooling remedies used for allaying love-fever; *cf.* सखि अपनयेमानि नलिनीपत्राणि मृणालवलयानि च । Rat II. p 42. उशीरानुलेपनं मृणालवलयानि च नलिनीपत्राणि नीयन्ते । Śāk. III. p. 65.

P. 27. परित्यक्तराज०—So एवं राजकार्याण्युज्झित्वा । Śāk II p 45 विनोदयति—*i. e.* he finds pleasure in nothing else. अपि नाम—would that; I hope that. तथा भवेत्—*i e* यथा मे मनसि वर्तते—may it be like that, *i e.* can it be that he has been sent to search for A'ra. by the love-sick king? आरण्यिका तत्त्वमेव &c —*i. e.* has become really a forest-maiden by not acting like a city-maiden; else she should have known that the king was smitten with love for her and been within reachable distance; or, has she gone to a forest? The reading सत्यमेव आरण्यिका is simpler. निस्सह—Quite unnerved, drooping

P 28 अस्वस्थवचनेन—*V. l.* is bad. अस्वस्थ० cannot directly qualify वचन; so it will have to be taken as a Gen. Tat. (अस्वस्थस्य वचनं), it has no propriety after ०विस्मृतस्य. दर्शकस्वसा—Padmāvatī, the second queen of Vatsarāja was the sister of Dars'aka (also called Harshaka), king of Magadha and a contemporary of Udayana. The story of her marriage is given by Bhāsa in his Sva Vās. The kingdom of Udayana was usurped by a king named Aruṇi, a rival of his To regain it Yaugandharāyana wanted to secure the assistance of the powerful king of Magadha: and Yau.'s subtle intellect suggested to him a stratagem. He caused a report to be spread that Vāsavadattā perished in a fire at Lāvaṇaka and thus paved the way for the marriage of his master with Padmāvatī. When Udayana visited Rājagṛha, the capital of Maghadha, to seek the help of Dars'aka,

Padmávati was offered to him in marriage and he readily gave his consent

अन्यासां च &c —The Kathá does not refer to any other queens of U ayana यत्र तदापि—The cons is यत्र यस्मिन्स्थाने तदपि स्यानम् Or तद् may be translated as तां (दीर्घिकामपि) करतल &c — This indicates the intensity of the king's passion, any thing connected with the object of his love is comforting to him Dushyanta similarly derives consolation from the sight of the arbour occupied by the love-sick Śakuntalá See Śak III 24 Dissolve करतलस्पर्शेन द्विगुणित यथा तथा सुखानि च तानि शीतलानि च, सुख is an adj here *cf* भद्रनो भनु सुखा, Ragh III 14, also 10 सुख may be derived as सुखयन्तानि सन्त from सुखय् denom from सुख or better still is सुखानि खानि इन्द्रियाणि अनेन

अह ते शापयामि—Vasa. misunderstands her and thinks that she will tell the Queen that he was in search of A ran and that there was some love-intrigue

P 29 सावेग—Because her love-affected state was brought to Vidu s notice by Manoramá Sreo omits द्विगुणतर, see readn gs

कर्णे कथयामि—Mark the dramatic device used here to avoid an early disclosure of the plan which is set forth later on (see *infra* p 34 where the king repeats what Manoramá whispered into Vasan 's ear mentioning also the name of the play that was to be enacted) that the interest of the audience in the incidents to follow may be well sustained The plan suggested was that the king himself should act his part in place of Manoramá in the Garbhanátaka A ran playing the role of the princess Vásavadatta अपवार्य—Th s stage direction (opposed to प्रकाश) is used when a character says something *aside* so as to be heard only by the person addressed excluding others with the *tripataka* hand (i e all the fingers except the thumb and the one near the little finger raised so as to form three banners as it were) नेपथ्यग्रहण—Here नेपथ्य means the costume proper for a particular character

अतिक्षेपेन—This she says because A ra got angry with her for saying येन स्वयमेव अग्निं प्रज्वालयन्ती above प्रेक्षागृह—प्रेक्षार्थं गृह *lit* a house for exhibition or representation, a play house It was a hall or a house attached to the palace, usually used for instruction in music, singing and dancing and occasionally for the exhibition of dancing or the representation of plays It is also referred to in the Mál. I, see p 22

P. 30. अहो—expresses admiration. This praise of course refers to the first part of the play that had been already acted. See p. 23. The 2nd part it seems was not seen by the Queen, as she finds much in it to be found fault with, as will appear from the subsequent representation. गृहीत०—qualifies आर्यपुत्रचरितं. सानुभवमपि—and so likely to prove insipid and without interest. इव for अपि is quite out of place. आर्यपुत्र०—The husband is addressed or referred to in dramas as आर्यपुत्र (the son of the father-in-law). आयुष्मति—This is a sort of blessing. Young people are to be addressed by elders as आयुष्मत् or-ती.

आश्रयगुण° &c.—आश्रय the subject, the person or thing on which anything depends or rests; here the King and the Queen. *Cf.* पात्रविशेषन्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः । Mal. I. 6. क्रिया हि वस्तूपहिता प्रसीदति Ragh III, 27.

असारम्—Lacking excellence; सार pithy sentences, charming sense; *cf.* for this sense बभासे वाक्यविन्यासेन सारानि सर्वं ग्रहणशीलः । मुक्ताप्रभाप्रसृतीनि यस्याः ; and गिरां प्रवृत्तिर्मम नीरसापि मान्या भविष्ये नृपतेश्चरित्रैः । Vik. Ch. I 7; 28.

Śl. 1. यत्किंचित्—Trifling, unimportant or uninteresting. भस्मपात्म०—*Cf.* गुणवज्जनसेवनीयानि स्वल्पेऽपि गौरवम् । गुप्तमालाश्रयेण गुणं शिरसि धार्यते ॥ Kshemendra. कुम्भतट—The surface or skirt of; or तट like भित्ति may be used; the large temples. It is difficult to see the propriety of the epithet मत्त; perhaps the poet means that an infuriated elephant only is likely to butt against a heap of ashes and get his temples besmeared with the same.

बहुमतो मातृका भवति—It is not clear from the play whether Sāmkr. was some elderly near relative of the Queen or simply one held in such reverence by her as to be called a mother. अभिनयं—is used here in the sense of dramatic representation. विस्मयितव्यम्—used to correspond in sound with प्रेक्षा (दृश्).

Śl 2. प्रासादशृङ्गे—See I. 11. अवसक्त—hung up, festooned with. पुरन्ध्रि—It seems the performance was to be witnessed by the fair of the city; hence Manoramā was to play the role of the king and not a male. सुरविमान०—Which is also रत्नमालाविभूषित and occupied by the nymphs of heaven. It may mean an aerial car, or a large house (विमानं यानं सप्तभूमम्). The houses in great ancient cities were large, and were decorated with strings of gems and crowded with beauties that rivalled the nymphs of heaven. *Cf.* प्रहसनप्रायमाणेव विविधबहुल सुरवधूनि । र्निर्दिष्टास्यराणां वितेनिरे गणाः शिरसि सूर्यं दारम् । Bhatti I 7.

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अह मे ज्ञापयसि—Vasa misunderstands her and thinks that she will tell the Queen that he was in search of Aran and that there was some love-intrigue

P 29 सानिधे—Because her love-affected state was brought to Vidú 's notice by Manoramá Sreo omits दृढगुणमर, see readings

कर्णे कथयति—Mark the dramatic device used here to avoid an early disclosure of the plan which is set forth later on (see *infra* p 34 where the king repeats what Manoramá whispered into Vasan 's ear, mentioning also the name of the play that was to be enacted) that the interest of the audience in the incidents to follow may be well sustained The plan suggested was that the king himself should act his part in place of Manoramá in the Garbhanátaka, Aran playing the role of the princess Vásavadatta अपवार्य—This stage direction (opposed to प्रकाश) is used when a character says something *aside* so as to be heard only by the person addressed excluding others with the *tripatáka* hand (*i e* all the fingers except the thumb and the one near the little finger raised so as to form three banners as it were) नेपथ्यग्रहणं—Here नेपथ्य means the costume proper for a particular character

अतिदीर्घवने—This she says because Aran got angry with her for saying देव एवमेव अभिनीयमानमस्माकं above प्रेक्षागृहं—प्रेक्षायै गृहं *lit* a house for exhibition or representation, a play house It was a hall or a house attached to the palace, usually used for instruction in music, singing and dancing and occasionally for the exhibition of dancing or the representation of plays It is also referred to in the Mál. I; see p 22

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असारम्—Lacking excellence; सार pithy sentences, charming sense, *cf.* for this sense यथाहि वाचस्पतिमतसीरेण सारांणि लब्धुं प्रक्रमते क्षीद। पुष्पाण्यप्रस्तसुगीति यथा; and गिरां प्रकृतिमर्म भीरताणि सारम्या भविनी सुरते-भरिङ्: Vik. Ch. I 7; 28.

Sl. 1. यत्किंचित्—Trifling, unimportant or uninteresting. आश्रयात्म०—*Cf* गुणवञ्जनसंसर्गात् याति स्वल्पोऽपि गौरवम्। पुष्पमालानुषङ्गेण सूत्रं शिरसि धार्यते॥ Kshemendra. कुम्भतट—The surface or skirt of; or तट like भित्ति may be गण्डस्थले; the large temples. It is difficult to see the propriety of the epithet मत्त; perhaps the poet means that an infuriated elephant only is likely to butt against a heap of ashes and get his temples besmeared with the same.

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Sl. 2. शातकुम्भ—See I. 11. अवसक्त—hung up, festooned with. सुवनिभिः—It seems the performance was to be witnessed by the fair of the city; hence Manoramâ was to play the role of the king and not a male. सुरविमान०—Which is also रत्नमयरोचित and occupied by the nymphs of heaven. It may mean an aerial car, or a large house (विमानं सार्व भवनम्). The houses in great ancient cities were large, and were decorated with strings of gems and crowded with beauties that rivalled the nymphs of heaven. *Cf.* [illegible] Bhatti I 7.

P. 31. पिनद्ध—(also अपिनद्ध) fastened, i e worn on *Cf* चतुरप पिनद्ध मण्डन (॰ l) में प्रसाद्ीकृतं &c Rat III p 61 मनोरमे &c—Manoramá was chosen to act the king's part as her features very closely resembled those of the king See *infra*, p 36 sl 7

नलगिरि—(called नडागिरि according to *Kathá* , see Lam II Tar 13) was a powerful elephant in the possession of king Mahásena It was riding this elephant that Pálaka, a son of Mahásena, pursued king Udayana, after he had fled with Vásavadattá, under cover of night having mounted a she elephant भद्रवा—It is said that Nadagiri once bolted away tearing off the post to which he was tied and made terrible havoc in the city, when king Udayana was asked to arrest his progress by the magic influence of his lute, see Meg I 34

कञ्चुकी—This is the Kanch of Mahásena, king of Ujjayini appearing in the mimic play, part of which had already been acted before Vásavadattá

Sl 3 In this by using epithets having a double application the Kanchukí says that he discharges a duty similar to that of a king. अन्त पुराणा—(1) The inmates of the harem, (2) पुराणामन्त in the cities of his kingdom स्खलितानि—(1) Mistakes or breaches of duty through carelessness, रक्षन्—preventing or not disclosing or giving out, *cf* रात्रैव स्खलितेषु दृष्टमनसा यान मया नोझ्तम्, Veni II 1 A good king also (विनेता) prevents his subjects from going astray, *cf* Ragh VI, 39 जराहुर—When referring to a king may be taken in the sense of जरावां यशःप्रत्यायातुर eager to win praise But it is not necessary to do so

P 32 दण्डनीत्या—*Cf* Sak V 3 आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राज्ञः । काले गते बहुतिथे मम सैव जाता प्रस्थानविक्लवगतेरवलम्बनार्था ॥ (1) By being guided with a stick, having to support myself on a stick, (2) दण्डनीति दण्डो नीयते अनया इति politics or the science of government, administration of justice It is one of the four lores or Vidyás by which punishment is meted out to culprits *Cf* आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती । विद्या ह्येताश्चतस्रस्तु लोकसंस्थितिहेतव ॥ आन्वीक्षिक्यां तु विज्ञानं धर्माधर्मौ त्रयीस्थितौ । अर्थानर्थौ तु वार्तायां दण्डनीत्यां नयानयौ ॥ Kám Nit This Sl is the same as Nág IV 1

विमानित—Discomfited, put to shame, hence defeated, over powered ॰सैन्यम्—should rather have been ॰सेनेन (सेना येन) and so महासेनेन (महती powerful superior, सेना यस्य). The Kanch being an elderly person simply says महासेनेन without any

honorific epithet. उदयनोत्सवं—A festival instituted to celebrate the capture of Udayana or rather his marriage with Vásavadattá; or perhaps the reading may be वयं मदनोत्सव and hence the order to go to मन्मथोद्यान. रूपस्य योग्य. अनुरूपः अनुरूपः वेषः &c. प्रेक्षा—Representation.

तदेतद्वादेशस्थं—Here we expect the stage-direction (अन्तःपुरं विलोक्य)

Śl. 4. नूपुरिभि—नूपुरौ एषां विद्येते इति नूपुरिण. तैः having anklets on. Explain केयूरिभिः, कुण्डलिभिः, &c. similarly. नितम्बफलकैः—नितम्बाः फलकाः (broad and extensive) इव, or प्रशस्ता नितम्बाः नितम्बफलकाः; Karm. comp. Words like फलक, तट, भित्ति (e. g. कपोलभित्ति), &c. express प्राशस्त्य or excellence when forming the second member of a Karm. comp. शिञ्जान—tinkling; pre. p. of शिञ्ज् 2 A. to sound (like anklets). काञ्चीगुण—the girdle bands. आपादित—reduced, generated. सस्वस्तिकैः—स्वस्तिक a kind of mystic diagram denoting good luck and auspiciousness; स्वस्ति कायति इति स्वस्तिकः fr स्वस्ति+कै to sound I P. and affix (अ); Pān. III. 2-3. Hence anything like a Sva., as a house, &c; here a kind of head-ornament; or a particular symbol made with scented rice-flour and triangular in shape. स्वस्तिकः मङ्गलद्रव्यं तत्तु तण्डुलचूर्णनिर्मितत्रिकोणाकाराधिवासद्रव्यमिति कल्पद्रुम।" Pandit Krishnamachariar. परिचारिकाः—परिचारिकाः the maids in immediate attendance on the queens. एतेषु—scil. अन्तःपुरेषु.

अपूर्वं—Because adornment of the person in the case of the inmates of the harem was an ordinary thing.

केवलं &c.—The sentence may end with समादिष्टः; I was ordered by the King because the royal command must be given; or the constr. may be समादिष्टोऽहं स्वाम्यादेश इति मत्वा &c.

P. 33. वीणा—Popularly called Biṇa or the Indian lute is a stringed instrument with a large round hollow bowl, a body of thin wood and a neck with tuning pegs and metallic strings, and with a hollow gourd attached to it on the other side of the body.

काञ्चनमाला—was the attendant of Vásavadattá in the palace of Mahâsena and followed her as her principal maid also after her marriage with Udayana. In the Garbhanâtaka she herself plays her own part. गन्धर्वशाला—the same as the प्रेक्षागृह. प्रविशति आसनस्था—प्रविशति is discovered, seated. See notes p. 24. वीणाचार्यः—i. e. Vatsarâja. एक उन्मत्तः—This undoubtedly refers to Yaugandharâyana, the devoted minister of Vatsarâja, who in

the guise of a mad man, with Vasantaka, saw his master in his prison in order to effect his release and gave him instructions as to how that was to be done चित्र—wonder, astonishment आविष्ट—seized completely, or entirely overpowered by

सदृश &c —The reading in the foot-note is better सदृशा सदृशे &c —*Cf* सव सगन्धेषु विश्वसिति। द्वावप्यत्रारण्यकौ। Sak V p 132

राजपुत्र्या &c —This speech is addressed to Vâsavadattâ we expect here the stage-direction—वासवदत्तां प्रति तन्त्री—The string or wire of a musical instrument घोषवती—a Vînâ Here the name of the Vînâ presented to king Udayana by Vasuki, See Katha XI 3, See, however, Intro, the legend about Udayana

सारयति—Adjusts, puts into tune, or strikes to see if they were in good order त्वमपि भवेत्—Because she could not have waited for the king very long

Sl 5 संताप &c —Construe शीतांशु: यथा प्रथम संतापमकरोत्तथा अद्येव न कुरुते, similarly उष्णा नि भाता यथा पूर्वमजस्रमथरमत्यरमत् तथा &c अजस्र—Constantly or continually, fr जस् with न (न जस्यति) and aff. र which is added to नम्, कम्प्, स्मि, जस्, &c (Pân III 2 107), नम्र, कम्प्र, &c जस् is always preceded by अ (नञ्) अतिशयेन क्रियासातत्ये वर्तते। अजस्र सततमित्यर्थ। Sid Kau This is an अव्यय मनोरथेषु लङ्घितo—Thought of as being near accomplishment *Cf* for a similar thought आशासमहिता चिरात्सुखापि मम्यानन्दसान्द्रो त्वम्। Mâl Mâd V 7 त्वदुपलब्ध समीपगता प्रिया हृदयम्भ्युषि तन मम प्रियम्। Mâl III 45 and for the idea somewhat differently expressed अभिमुखी चिव कार्यसिद्धि मनाति निर्वृतिमेत्यचे मन। Vik II 9 For an opposite idea *cf* नीव स्मरसतापो न तथादौ बाधते यथासन्ने। Rat III 10

सर्वं तवाचरितमेव &c —तवाचरित—his own deeds शिक्षितव्यं to be learned by way of acting She means—As the king knows his own acts then it will be easy for him to play his own part without instruction Nothing will go amiss, and the Queen will not detect the fraud

P 35 दास्यापि नर्त्यन्ते—This speech of the Vidu ought to be taken as आत्मगत (meant to be heard by the king alone) गुरुता—Weightiness, importance (which makes a king humour maid-servants even), for, मनस्वी कार्यार्थी गणयति न दुःखं न च सुखम्। Bh Nit [illegible] Sree reads दास्य इव and explains दास्येव गणिका इव नर्त्यन्ते नतनमात्र क्रियन्ते। निभृतम्—Adv secretly, being concealed, or silently, or it may be an adj qualifying भवता चित्रशाला—A picture gallery seems to be here one adjoining to the concert hall. आरोपयता—निर्मुश्च

&c.. This speech of A'ra. is to be read directly after उत्ताम्ये चिरात् हृत्वा सारयति । The entrance of Monoramâ, the king and Vidu., the participants in the intrigue being considered as *aside*. उद्देशः—Part of the story, context (so that he may know where his part begins).

अपहरसि मां—Transports me with joy, fascinates or infatuates me. The king overhears her and understands अपहरसि in the sense of 'takes me away.' गृह्णामि—the object being तम्. प्रविश्य—*i. e.* on the stage of the Garbhanátaka unseen by A'ra, Vása. and Kán. ग्रथितं वस्त्रान्तम्—It seems from this to have been an old custom, which still prevails in many parts of India, to tie a knot generally at the end of a garment when there is some pronouncement or an auspicious omen in favour of one's desired object, and is therefore called शकुनग्रन्थि (शकुनगांठ in Maráthi). *It is also tied when one is determined or definitely undertakes to* do a thing (निश्चयसूचक) and wishes to be reminded of it.

61. 6. अपहरामि—अपहरिष्यामि, pres. in the sense of immediate future. अपहरामि इति पश्यामि the whole line, however, is metrically faulty; but it is so found in almost all the printed editions. Sreenivasachariar reads.—नाहरणं न चिराद्रेवेति पश्यामि, but this seems to be a conjectural emendation, and is also syntactically inaccurate. We cannot connect उपनीय with अपहरणं unless we supply स्थितेन—उपनीय स्थितेन मया. अह after पश्यामि is dropped as a useless addition, that might have originally got in through the carelessness of some scribe. सुसंनिहितं सर्वं &c.—Well arranged and brought within reach, *i. e.* made practicable. यौगन्धः—युगन्धरस्य अपत्यं पुमान्; the son of Yugandhara, who was the chief minister of *Vatsa.'s father, Sahasránika. Similarly the fathers* of Rumanvat and Vasantaka also were his father's servants. See Br K. M. II. 12, 13; सुतो युगन्धरस्यासीदभिमान्यौगन्धरायणः । रुमण्वान्सुप्रतीकस्य द्विजस्य च वसन्तकः ॥ यौगन्धरायणो मन्त्री रुमण्वान्वाहिनीपतिः । वसन्तको नर्मसुहृद्राजपुत्रोऽभवत्तत' ॥ *Ibid.* 38, 39. Yaugandharáyana was the devoted minister of Vatsarája, the purpose of whose life was to see his master elevated to the rank of an emperor. When he heard that *his master was* put into custody he, leaving the cares of the kingdom to Rumanvat, came to Ujjain with Vasantaka to concert a plan for his master's escape. There he entered the cemetery and by the help of a friendly Brahma-rákshasa, called योगेश्वर, he changed his own form into that of a dwarfish old hunch-back, and gave Vasantaka a deformed shape with a protuberant belly and projecting teeth and found access by

that means to the apartment of the Princess. There the two made themselves known to Vatsarâja Then Yaugandharâyana informed the king of the arrangements made for his escape with Vásavadattá (see *ante* notes p 6 foot-note) and keeping Vasantaka there for his amusement returned to Kaus ámbi

वासवदत्ता (सहसोत्थाय)—Vásav forgets that she was one of the spectators and that A ranyiká was playing her part in the mimic play and suddenly rises at the sight of the king This of course has a different effect on the king who has a guilty conscience He thought that the fraud was detected सम्भ्रमेण—भ्रम hurried respect or hurry to show respect *Cf*, for this meaning गृहमुपगते सम्भ्रमविधिः Bh Nit कथं प्रत्यभि०—So Vása in the Ratnávali—कथं ज्ञातास्मि (p 71) when she goes disguised as Ságariká to the rendezvous

प्रेक्षणीय०—Samk means—why do you rise in a hurry, this is not the real king

P 36 उच्छ्वासितोऽस्मि—I am made to breath a sigh of relief life is put in me (by Samk); thus he says because he dreaded the anger of the queen सविलक्षस्मितम्—विशेषेण लक्षयतीति विलक्ष विलक्षेण स्मितेन सहितं यथा तथा, with a smile of amazement or wonder, विलक्षो विस्मयान्वित Amara, or विगत लक्ष यस्मात् तद्विलक्ष, with a smile of embarrassment or bewilderment

Sl 7 तद्—i e of Vatsarája नयनो त्सव०—मनाग्यापयेति नयनोत्सवकारिणीति, Mál Mad VI 17, also II 3 सा—i e which characterises king Vatsa मत्तद्विरदो०—i e a stately and majestic or dignified gait सत्त्व—dignity, or firmness, vigour, substance (inferrable from one's outward bearing or deportment) *Cf* क्रियासिद्धि सत्त्वे भवति महतां नोपकरणे Sub, सत्त्वोत्कर्षस्य धात्रा निधय इव कृता &c, Mud III 22 ऊर्जित—great, p p p of ऊर्ज् 10 cl to become strong or powerful सान्द्र—Dense, filled with water जलदनादानु०—A deep loud sound is the characteristic sign of a great man, *cf* एष च दुन्दुभिरिवातिगम्भीर स्वरयोगोऽस्य वदत श्रूयते Kád p 123, नवजलधरध्वानगम्भीरया गिरा Ibid p 129, Uttar VI 17 वर्द्धेन—see *ante* I 5, and Vidu 's speech on p (नीलोत्पल०—निगलन—निगलन same as निगडन chaining, fettering, n *from the denom root* निगडयति.

P 37 निवर्तित &c—This speech of the king is of course स्वगत It is not heard by A ran. or Kánch तदाऽस्माभि०—The अभिल० was that Vása should secure Vatsa's love The reading आलपितव्य for अभि० is not so good as it does not agree well with निवर्तितम्

Śl. 8. घनदन्घन०—This epithet is श्लिष्ट; the sl. having a side-meaning; see I. 5 *supra* –(1) covered or occupied by a dense line of clouds; (2) hidden from view by the compact or closely hemmed in prison walls. Sreekri. takes गगने in the sense of the dark prison (गगनसदृशं तमसा नीलं चारकं); in this case घन० will mean well secured by the close fastened prison doors. मानसं—(1) the lake Mánasa* on mount Kailása to which swans are described as migrating at the approach of the monsoon; see Meg. I 11; Ragh. XIII. 60, (2) the mind. मानसमेतुं—*cf.* मानसमुपैति केयं चित्रगता राजहंसीव । Rat I. 9. राजहंस—(1) A swan; (2) the best of kings, Vatsarája. *Fig.* अप्रस्तुतप्रशंसा.

स्वप्नुं न ददाति—For a similar use *cf.* बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि Śak. VI. 22 लज्जैव वर्तुं न ददौ Kád. p 289.

रात्रिंदिवं—A Dwandwa comp. the nasal added to रात्रि is by निपातन (irregular), see Pán. V. 4, 77; यदा प्रभृति—निद्रा न दृष्टा—Vidu.'s fondness for sleep is often referred to by poets, *cf.* Śak. II. तावदपि निद्रामं शयितव्यं नास्ति । He sometimes betrays the secret of his master and thus puts more impediments in his way by his prattlings in sleep, as here. *Cf.* in this respect his speech in the Mal. IV p. 83—विदू०–(उत्स्वप्नायते) भवति मालविके &c For an instance of prattling in sleep comp. the scene wherein Vásavadattá sleeps in Bhá'sa's Sva. Vas. V.

Śl. 9. अभिनव—Now, hitherto unknown. क्षिप्ता—hurled into, *i. e* caused to be suddenly or forcibly smitten by passion. वामकेन—Káma is represented as वाम acting perversely, as making a person love one that is unattainable. *Cf.* रात्रौ वामः किल कामः Das. Ch. , and वाम कामो मनुष्याणां &c Rámá. Sund. K. XXII. 4, where the Com. says वाम क्रूर. इत्यर्थः । सव्ये कौर्ये सुन्दरे च वाम । इति केशः ।

मधुकरिका—Sane poets represent even a female bee as longing for the company of her lover and enjoying amorous sports; *cf.* Kum. III. 36, and स्वापि कुसुमनिषण्णा ......भवन्तमनुरक्ता प्रतिपालयति मधुकरी &c. Śak. VI. 19. उत्ताम्यति &c.—*Cf.* for the same thought differently expressed Mala.'s words नाथ मां पराधीनां त्वयि गणय सतृष्णाम् । Mál. II. 4 Herein also we have the अप्रस्तुतप्रशंसा as Vása.'s longing for the king is indicated by implication.

अहो—expresses astonishment at the skill shown by Vása. in playing on the Vîná and at her proficiency in singing. वादितं—Performance or playing on the lute; fr. वद् and the Unádi affix

* So called being created by Brahmá with his mind. कैलासपर्वते राम मनसा निर्मितं परम् । ब्रह्मणा नरशार्दूल तेनेदं मानसं सरः ॥ Rámâ.

इव by भूतविगुणो विभवत् Properly वादित्र, also called आतोद्य refers to the four kinds of musical instruments, viz (1) stringed instruments such as the Vinâ, wind instruments such as वेणु, instruments with mouths covered with hide, such as the मुरज, and instruments beaten, such as cymbals (कांस्य, &c).

P. 38 Sl 10 This contains many technical terms of music. व्यञ्जनधातु—one of the four modes of playing on a lute. These are विस्तार, करण, आविद्ध and व्यञ्जन, see com , read विस्तारकरणाविद्ध &c. धातु—Properly an element that produces anything, here the act of producing musical notes or tunes by striking the strings of a musical instrument, see com For its ten forms distinguished by the different ways of striking the strings with the fingers, see com वृत्ति —V l for वर्ति means the relation between the vocal and instrumental music as the one or other is principal or subordinate, see com Mr. Gadre quotes Râghavabhatta on तवास्मि गीतरागेण (Śâk I) who says गीतरागेण श्रीरागादिना धातुना and says that धातु may mean Râga, the Râgas being ten, according to some authority लय —seems to be used here for ताल though there is a technical difference between the two ताल is musical measure or time (ताल कालक्रियामान) while लय is the union or agreement of song, dance and instrumental music लय, however, falls under the general category of ताल—cf लयो वृत्तताल्पाख्य यतमस्ताला तालसंज्ञ लयनामक कालविशेष । उक्तं च प्रस्तारे—कालो जाति क्रियाकृति मार्गाद्भवत्स लय । यति प्रस्तारक्रमेति तालप्राणा दश स्मृता ॥ quoted from the com. on the Mallikâmaruta by Gadre The three kinds of लय or tempo are द्रुत or rapid (allegro), मध्य or middle (moderato) and विलम्बित or slow (adagio) corresponding to which are the three pauses समा, स्रोतोगता and गोपुच्छा See Nât Śâ 31 331 333 गोपुच्छ॰—Read गोपुच्छाप्रमुखा गोपुच्छा (so called because it resembles the tail of a cow—see com) प्रमुखा यासां ता गोपुच्छाप्रमुखा तत्त्व, ओघ and अनुगत are the three modes of playing on a वीणा (वेण) ; see com , read in the com यासामर्थो instead of यमर्थो For other particulars see the extract from Śivarâma s com on this sl in the Nâgânanda, given on p 60 उपाध्याय —See com , fr इ with उपाधि and aff अ (घञ्) Properly a spiritual teacher See Śak V ॥ 118. एकदेशं तु वेदस्य वेदाङ्गान्यपि वा पुन । योऽध्यापयति वृत्त्यर्थमुपाध्याय स उच्यते ॥ Hence a teacher or preceptor in general

यदृदमिच्छामि &c —This apparently means—may you be an adept in music as I wish you to be, the real meaning is—may you be my queen as I wish you to be This is probably suggested by Kâs yapa's words यदिच्छामि ते तदस्तु in Śâk IV p 110

P. 39. विद्यामानेन—By being honoured for her proficiency in the art. पीठिका—seat. शिष्याविशेषा—शिष्यासु विशेषा distinguished among pupils; an excellent pupil. *Cf.* अथितिविशेष Śak. I. आकृतिविशेष &c. कार्यं—Subject matter. अधिकं—exceeding or not in the original, कृत you have overdrawn the original This brings out the extreme modesty of Vásava, as a high-born and well-bred girl. She does not like to be so represented even before the inmates of the harem.

P. 40 अधिकमेतदपि—*Viz* making the king seize her hand. काव्येन—काव्य composition, hence poetic art. She means—Kánchá may be deceived and speak in the way she is made to speak, but I cannot bear to see such false representation. Some read the two words as compounded. Then the meaning is—by the words put in Kán.'s mouth. I should not be placed in a false position by Kanch.'s speech. The Queen does not appear to have suspected any intrigue yet, to which Sámkri could have been a party This she does later on, when she discovers that it was the king who acted his own part. काव्यं भविष्यति—She means poetic art requires such additions for stage effect. आरण्यकोपमिव—A'ran, as was becoming a princess whom she was representing shows outward anger, seeing a hint to the king to seize her hand in Kanch.'s speech—तस्मात्वरता भवतु गृहाण above A'ran, however, was innocent as she did not know that it was the king himself who was playing his part, as is clear from her speech below—एता मनोरमा स्वृशान्ता. &c. Also because the plan was arranged without her knowledge by Manoramá, who whispered into Vasantaka's ear what was to be done and Vasantaka's suggestion to her was *aside*. See p 29.

Śl 11. अवश्यायः—dew व्यतिकर—contact. पद्मकोशः—A lotus bud The hand with its fingers closed and covered with drops of perspiration is compared to a lotus bud drenched in dew-drops. ह्लादित्वं &c —Construe—अस्य (पद्मकोशस्य) ह्लादित्व सदृश न मन्ये। यत अस्य पद्मकोशस्य पीतातपस्य उषसि एव इदं (*i. e.* which is now felt by me) ह्लादित्व भवति। The reading पीतातपस्य is bad as there is no आतप at dawn. नखरजनि॰—The comparison of nails [illegible] the moon is unusual if not unpoetical स अपि—*i. e.* हिमौघः (shed by the moon.) दाहि—Burning; of course to love sick persons; or to persons in separation. *Cf* विसृजति हिमगर्भैरग्निमिन्दुर्मयूखैः। Śak III 3; and अमृतसृजोऽपि विरहाकुलानां यद्वपूंषि दहन्ति हिमरश्मिरुचः। Śis IX. 68. अपदेश—Pretext, guise *Cf.* कुतोऽन्यथा स्ववेपथु स्वेदच्छद्मापदेशः। Rat. II. 18. The figures in this śl. are संदेह, अपह्नुति, रूपक and उत्प्रेक्षा.

Sl 12 बाल—tender अपहारदक्षेण—Clever in robbing i e fully resembling राग —(1) redness, (2) passion

P 41 अनयमिव कुर्वन्ति—i e feel an overpowering thrill through them This was because it was the touch of a real male

अलीक—False She feels that the scene was purposely so arranged गान्धर्वो विo—A marriage brought about by mutual consent; it was much in vogue among the ancient Kshatriyas It is one of the eight forms of marriage recognised by Hindu law givers Cf As' v Grh I, 6 5 मिथः समय कृत्वोपयच्छेत स गान्धर्वः and Manu III 26, 32 quoted in the com

अस्थाने—Lit at an improper place, when there is no occasion for it रस—the interest awakened by the acting अन्यथैव—देव्या—i e thinking that I might have allowed the king to act in my place अन्यथैव—i e thinking that it was a simple question, not having the sagacity to divine the Queen's real object आकृष्टेहृत—For the fact that Monoramá was waiting there showed that she was acting in league with the king बहुकृत—ग implies censure (कुत्सायां कन्), the foolish fellow having no common sense एतम सह &c —Mark how ready witted Manoramá is She casts the net on Vidu full sure that he would save her even at the risk of incurring the queen's displeasure

P 42 मर्त्ससि घोंपाo—V l is bad For दुर्मे can only refer to Vidu, but then if not Mano 's cries, the loud voice of Vidú would have attracted attention सूत्रधार —i e he has arranged the whole business कुत्र आरण्यका कुत्र &c —कुत्र repeated like क्व क्व shows the great disparity between the two Where is Ara, your servant and where poor Vasantaka How can he dare take part in such an intrigue? प्रेक्षणीयमस्य &c —Let me see how he enjoys the acting he has arranged I shall just go to the king and expose the whole affair Mr Gadre compares the Marathi expression याचा आतां तमाशा पहात हताश अनुसव &c —Mark again how the sagacious Manoramá says this to lull all suspicion on the part of the Queen that she was in the intrigue बन्धित —caused to be bound or fettered, p p p of बन्ध् can

P 43 कथं विज्ञातोस्मि—The king is surprised as he did not expect that Manoramá would be seen by the Queen and the ruse discovered अश्रुमिश्रि—Sámkrityáyani wants to show that she being a holy personage should not be in a place where deceit was practised

Śl. 13. परीक्षितं—P p p used as a noun (वीक्षण), *cf.* with this भ्रूभङ्गे सहसोद्गतेऽपि वदनं नीतं परां नम्रतामीषन्मां प्रति भेदकारि हसितं नोक्तं वचो निष्ठुरम्। अन्तर्बाष्पजडीकृतं प्रभुतया चक्षुर्न विस्फारितं कोपश्च प्रकटीकृतो दयितया मुक्तश्च न प्रश्रयः॥ Rat. II. 21.

अपूर्वोऽयं कोपप्रकार.—*Cf* प्रिये अपूर्वोऽयमुपचारः। Mal. IV. p. 84.

आरण्यिके त्वं कुपितेति—Here Vása.'s jealousy is well brought out. In this scene she is represented as ईर्ष्याकषायिता. Bhása does not degrade her down to the level of ordinary women. But the cannons of dramaturgy require the chief queen in a Nâtiká to be jealous at every step. See Intro. p. 9. आरण्यिका—नाहं &c.—This was true; see *supra* note on सतीमिव p. 40. गृहीतौ—In the Rat also Ságariká and Vidû. are similarly treated See Act III p. 79. भवति अद्य कौमुदी &c.—This defence of the King by his friend, though ridiculous in the eyes of the Queen, has some point in it from Vidû.'s own stand point. He means—This being the time of the Kaumudî festival some liberty of action may be allowed to men. And so my friend acted that way just to see how you would take it and thus to enjoy the fun Hence the king finds in this a crutch on which to lean. See sl 14, last line

P. 44. दुर्नयं—ill advised course of conduct, mischievous or wrong policy, misbehaviour. She says युष्माकं because she knows that Vidû. (whom she has already called आरण्यिकानाटके सूत्रधार) is the King's principal accomplice in love-intrigues. विकल्पित—P p p used as a noun; wrong supposition, suspicion (of a thing).

Śl 14. भ्रूभङ्गैः—भ्रुवोः भङ्गः भ्रूभङ्ग: the knitting of the eyebrows; a frown. भ्रूभङ्गाः the repeated knittings or frowns The frown disfigured her fair face.

ललाटशशिनि —शशी that is now spotless and so superior to the moon. The comparison shows that the moon meant here is the moon of the 8th day of the bright half of a month; *cf* अष्टमीचन्द्रशकलाकार ललाटदेशमुद्वहन्तीं Kád. p. 19, 26. बन्धूजीवसमतां—The बन्धु० flower is bright red and hence the lip is compared to it; see *supra* p. 13, note on बन्धूक. मध्यः खिद्यते—suffers pain, is oppressed with the burden of; for the idea *cf.* क्लाम्यत्याः पीडयेव स्तनभरविनमन्मध्यभङ्गानपेक्षम्। Rat. I. 16.

अकृत्वेव प्रसादं &c.—The king uses the same words in the Rat. when Vása leaves him without minding his prostration at her feet; see Act III. p. 77.

Sl 16 भिन्न—Broken through, streaked with, or mixed with, qualifies मुखे एक i e of the Queen अपर—i e of Aranyiká उत्प्लुत्य o—bounding repeatedly i e with great force and speed the same as Kálí's उदग्रप्लुतत्वात् Sak I 7 The वीप्सा (repetition) shows the intensity of the action उपदयन्—As I look up to इद—this i e standing before my eyes as fancied or pictured by my mind The cons म इव दर्शी स्वेदाम्भ &c एक, कालेन ०पतमपर मसमुत्पश्यन् &c Compare with this the concluding Sl of Rat III

मीतस्य—च—Here the two चs have the sense of and yet' or at the same time तथापि—And so the king in the Ratnávalí—देवी प्रसादयितुमभ्यन्तरमेव प्रविशामि । Rat III p ..

ACT IV

P 45 दीर्घरोषता—दीर्घो रोषो यस्या सा दीर्घरोषा तस्या भाव दीर्घरोषता । एतावत—एत परिमाणमस्य एतावात्सम् । अङ्गारवती—Queen of Mahasena and mother of Vásavadattá She was the daughter of the Asura Amgaraka and the most beautiful maiden of the time By a boon conferred upon him by the goddess Durgá Mahasena got her for his wife after killing the demon *Cf* पिं चाङ्गारवती नाम कन्या त्रैलोक्यसु दृतीम् । अङ्गारकाहरस्तां दीर्घ भार्यामवाप्स्यसि ॥ Katha II 39, and for the story the slokas 43-73

P 46 या मम भगिनी—The name of Angáravatí s sister, the wife of Drdhavarman, is not given here, nor is mention made of her in the story alluded to above So she seems to be a creation of the poet—this serves a double dramatic purpose It makes the Queen readily give up her anger towards the king and also paves the way to the marriage of Aranyiká (who turns out to be Priyadarshika, the daughter of the Queen's aunt) with the king

विज्ञापयितव्य—should be told Mark the use of the verbs आज्ञापय् and विज्ञापय् which are used respectively when something is said by a person superior in rank to one inferior in rank, and by one inferior in rank to one superior in rank

अनुवाच्य—Mark the sense of अनुवाचय् which means to read to oneself before reading aloud *Cf* उभे नाममुद्राक्षराण्यनुवाच्य &c Śak I p 36 देवी—अनुवाचय तावद् यदविरुद्ध श्रोष्यामि । Vik II p ..

दन्तवलभ्या—वलभि-भी is the uppermost room of a house, (here of the palace and built of ivory) It is also mentioned in Rat. III

एष खलु भर्ता...इन्द्रतोरणवलभ्यां तिष्ठति । p. 62. It is written with a short इ (as in तां कस्यांचिद्भवनवलभौ Meg. I. 41) or long ई (as in दृष्टा दृष्टा भवनवलभीतुङ्गवातायनस्था । Mâl. Madh. I. 15) where Jagaddhara says—सौधोपरिकुटी वलभी विदुः ।) अत्याहितं—अतिशयेन आधीयते तन्निवारणार्थं मनो यस्मिन् a great calamity; or a rash deed endangering life अत्याहितं महाभीतिः कर्म जीवानपेक्षि च । Amara. भवेत्—This gives a hint which prepares the audience for A'ra.'s swallowing poison further on in the Act;. see p. 54.

P. 47. नेदृशः—not such *i. e.* indifferent. The scene opens while Sâm. and Vâsa are conversing. This is a reply to Vâsavadattâ who in her previous speech must have charged her husband with being indifferent to the calamity that had overtaken her aunt's husband. विज्ञाय—not only ज्ञात्वा, when he knows very well. तादृशी न—*i. e.* the sole object of his love. सब पुन &c.—She means—you have seen how the King has transferred his love entirely to A'ranyikâ.

यत एव मे प्रत्यक्षं—Sâmkr. means—Because I witnessed it myself I know what it all really was. Vatsarâja wanted to enjoy a joke by playing his part himself and telling you in the end how you could not discover who the real actor was and thus to make you laugh. Had there been a love intrigue he would have taken care to keep Vasantaka and Manoramâ out of the way. Of course this does not convince the Queen.

हासितास्मि—The Queen puns upon the word हासिता which means 'made to laugh' and 'caused to be laughed at', using it in the latter sense. लज्जया—Because the King manifested his love for Aranyikâ so openly. Even her maid-servants knew that she was no longer loved as before by the King. एतावतीं भूमिं &c.—is ironical. She means—I have been reduced to such a sad plight. वासव० says—these are your sweet fancies; what does the King care for me now? This she says as प्रणयकुपिता. Similarly Dushyanta says to Vidu. in the Śâk. मनोरथा नाम तटप्रपाता (V. 10).

P. 48. संघट्ट—Collision, close or hard fight. समुद्धित:—possessed of; or rendered more powerful (*lit.* elevated, lofty). दर्पोद्धितं कृत्वा &c.—This suggestion of the Vidû. which is ridiculous on the very face is meant to stir laughter. कुब्जवामन &c.—These with the Kirâtas (see Rat. p. 36.) formed the usual male attendants of the harems of ancient kings. For their bravery *cf.* Rat. II. 3. मासोपवासं—मासमुपवास मासो० Acc Tat. देवी चण्डी—There is a pun on the word चण्डी which means wrathful and is also

an epithet of the fierce goddess Durgâ whose favour is also obtained by fasting.

धृष्ट —has here the sense of 'shamelessly bold, *cf* कृतागा अपि नि शङ्कस्तर्जितोऽपि न लज्जित । दृष्टदोषोऽपि मिथ्यावाक् कथितो धृष्टनायक ॥ Sah D. चाटु—Pleasing or coaxing words, flattery, words of blandishment (especially those addressed by a lover to his beloved)! *cf* प्रिय प्रियाया प्रकरोति चाटुम् । Rat VI 12 विरचितचाटुवचनरचन चरणरचितप्रणिपातम् । Git. 11प्रपञ्च—extension fr पच् (पञ्च्) 1 A to be clear or manifest (प्रपञ्चने इति), and aff अच् (अ)

P 49. सखेद—खेदेन (fatigue, languor) सहित यथा तथा ।

Sl. 3 मयि—मद्विषय, with regard to me for me, the loc is वैषयिकी मम-मदर्थम तान्त—wearied, languid, p p p of तम् 4 p, to be exhausted, &c, *Cf* ललितशिरीषपुष्पहननैरपि ताम्यति यत् । Mâl. Ma d, V. 31, and as the fatigue may be due to slenderness तान्त may secondarily mean 'slender' इष्टिप्रसाद &c-For a similar idea *of* प्रसादमाकाङ्क्षति यस्तपोभिस्तेषु स किं त्वया दासजन प्रसादयति । Vik. III 13 विलक्ष —abashed or put to shame, or embarrassed

आर्यपुत्र विलक्ष &c —is ironical She means—you are not विलक्ष ashamed b t विलक्ष embarrassed, being an admirer of Âranyikâ.

सस्यमह विलक्ष —*Cf* देवि एव प्रत्यक्षदृष्टव्यलीक किं ब्रवीमि । आत्मनाप्यनयामि विलक्ष एव &c Rat III 14

P 50 Sl 3 भ्रूभङ्ग—This is the first sign of anger. *Cf* Sak. V 23 स्तिमित p p p of स्तिम् 4 p to become fixed or rigid, steadied, held up, not allowed to manifest itself, and hence causing pain inwardly प्रहारोप०—प्रथमासो प्रहारश्च प्रथमप्रहार ॥ उपमा (in the sense of उपमान) यस्य ; or उपमाति इति उपम (क । अ being added to मा कर्तरि), ०प्रहार उपम यस्य ; प्रहारस्य or-रेण उपमा यस्य is inadmissible, as Pan does not sanction such a Vyad Bah. A third way is ०प्रहारेण सदृश, उपमा being treated like सकाश, निभ, &c —a Nityasamâsa

सुस्मित —सुस्मितस्य सजातमस्या सुस्मित, explain similarly दु स्थित विकारयसि—torment afflict सिद्धे एवास्मिन्प०—As that would have caused the Queen surprise and given her greater satisfaction

Sl 4 ते — i e so well known for their bravery बाह्यविषय — i e the territory outside the fortress दुर्ग &c—Construe अशरण सहसा दुर्गं प्रविश्य स्थित (which must be supplied) असौ ०लिङ्गहतक प्राकारमात्रशरण कृत । प्राकार (here the rampart of the fort) एव प्राकारमात्रं, now see com

P 51 Sl 5 निर्दिष्ट०-निर्दिष्ट mentioned above आक्रान्त attack (p p p used as a noun आक्रान्ति which is also a variant here) तेन मन्द

discomfited, with his power crippled (विहतप्रतापं). निर्दिष्टाक्रन्दमन्दं *V. l.*—here आक्रन्द means a battle; see com. दासेराः—Servants दास्या अपत्यं दासेयः by affixing एय (ढक्) which is added to words of two syllables ending in a fem. affix. (द्व्यचः Pân IV. 1. 121 द्व्यचः स्त्रीप्रत्ययान्तादपत्ये ढक् Sid. Kau.); क्षुद्राभ्यो वा। Pân IV. 1. 131; when the female is of a low character ढ्रक् (एर) is optionally affixed; so दासेरः and दासेयः; क्षुद्राः अङ्गहीनाः शीलहीनाश्च ताभ्यो वा ढ्रक्। Sid. Kau. दासेर thus etymologically means a person of a low origin; and then a servant; and it is in this sense that the word is used here. See A.K. quoted in the com. The word दासेर is used for alliteration. वृत्तं—The working of, *i. e.* the schemes or activities of. The comp. may also be taken as वीराश्च ते दासेराश्च (his slavish warriors) according to कुत्सितानि कुत्सनैः। Pân. II. 1. 53. But that will not do here, as the king, who is an admirer of the heroic deeds of his enemies even, is not likely to speak disparagingly of the warriors here. भटः: foot soldiers. अप्रतिविधाय—that is—without taking measures to avenge the wrong done to Dṛḍhavarman. ततः प्रवि॰ कञ्चुकी च—This is the chamberlain attached to the court of Dṛḍhavarman, who had been serving his master in his captivity (see p. 5) now coming to see Vatsarâja with a message from his royal master. अद्य स्वामिपादाः—पमनुभवामि—Mark the contrast this gives with Śl 8 Act I. The reason is given in the next sl. by the Kanchukî. Vijaya. feels happy here, because he has achieved a great military feat that was sure to be hailed with great delight by the King and Queen. The conquest of Vindhyaketu was a comparatively insignificant matter. *Cf* Rat. IV वाभ्रव्यः—चिरात्खलु स्वामिनं दृष्टवानस्मि यत्सत्यमानन्दातिशयेन किमप्यवस्थान्तरमनुभवामि । p 100

Śl. 6. निर्भर.—Excess; निःशेषं भरोऽत्र इति निर्भरः; now see com. अन्यथा—Even when he has not executed a command; ordinarily. निर्व्यूढे—Fully carried out; completely executed. नियोगभर—The responsibility of a duty; hence, an onerous task or momentous business, entrusted to him

Śl. 7. देवस्य समादेशः &c—This reading is preferable to देवस्य समादेशात्त्रिजगति &c. as it brings out more prominently the signal service rendered by Vijayasena. अद्योत्सवमिव *V. l.*—violates the metre and also is not appropriate.

पत्रिके—पुत्रिकायुगं *v l* is bad, as we are not told anywhere in the play why the two girls were sent, nor is there a reference to them in what follows गुरुजन—Here he refers to the King as Vâsavadattâ's Guru

सर्वबन्धनमोक्ष —It was customary to set prisoners free on an occasion of great joy, such as the birth of a son and heir to a King, a great victory over an invading powerful enemy, &c, *cf* Hemadri on Raghu III 20—युवराजाभिषेके च परचक्रावमर्दने । पुत्रजन्मनि वा मोक्षो बद्धस्य हि विधीयते ॥ *cf* **Mal** V p 106, where the king, on hearing of the victory gained by his son (sl 15) says—मौद्गल्य मुच्यन्तां सर्वे बन्धनस्था । Also IV p. 73, where Vidu says—दैवचिन्तकैर्विज्ञापितो राजा सोपसर्गं वो नक्षत्रं सर्वबन्धनमोक्ष क्रियतामिति । see also Mrch X p

छोटिका—Snapping the thumb and the middle finger together

P 53 कथय त्व &c —The impatient Vidu wanted Vasavadatta *to give the order for the release of A ra at once* सम्बन्ध — Family connexion वासवदत्ताया परिक्लेश &c —The pain is removed at the thought that you, as the husband of Vasava are connected with our family संचिन्त्य—Thinking it to be a wise step स्मर्तव्यतां नीत–reduced to the condition of being remembered, made a *matter of memory*—a phrase often used in the sense of 'utterly destroyed' *Cf* अनाथ्य कथीकृत वधु Kum IV 13 For this see the Chamberlain's introductory speech in Act I

P 54 विजयसेन किं &c —The king asks Vijayasena significantly He knew that A ranyaká was meant प्राणसंशये वर्तते—*is in imminent danger (of life)* This speech of Manoramá is so introduced as to be taken in connection with and serve as a reply to the Kanchuki's words न ज्ञायते क्व वर्तते इति । It is not known where she is—she is in great danger of life This is a kind of what is called in dramaturgy a Patákásthána Four different kinds of it are mentioned in the Sah -D One occurs when a speech is so arranged that it should serve as a reply to one preceding it, though uttered in a different context See Sah D VI 48

प्रियदर्शना—seems to be another name of Priyadarsiká कल्य—wine, see com द्व समन्तरित—Not because she was inclined to love Priyadar but because she feared that people might suspect her hand in the matter of the administration of the poison. अतिदुर्जन खलु लोक —*Cf* Uttar I यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जन । (sl 5); सूत्रधार —अतिदुर्जन इति वक्तव्यम् । नागलोकात् &c — It is not mentioned in the Katha that Udayana was taught the art of curing snake bites and other kinds of poisons by means of incantations and drugs, when in Pátála It is probably *an invention of the poet to enable the king to resuscitate the heroine and thus to assist in the denouement* in the last Act

विषवेग—The circulation or effect of poison. अन्धकारं प्रवेशयसि—As her brain was affected by the poison her sight was bedimmed and all things *appeared to be dark to her.*

P. 55. विपद्यते—dies; *cf.* for this sense त्वमनाथा विपद्यसे । Uttar. I. 44; हा तात एष ते नरेन्द्रचित्ताराधनोपकरणं जनो विपद्यते । Mâl. Mâd. V. p. 107.

Śl. 8. गलश्च—दग्धा च—The repetition of च here expresses the simultaneous occurrence of two actions. हिमेन—दग्धा—These apparently appear to be contradictory terms or to be wanting in what is called योग्यता *(fitness or power to express a meaning)* as अग्निना सिञ्चति which is absurd. But here हिमेन दग्धा is quite intelligible, as the effects of extreme cold and heat on plants, foliage, flowers &c. are similar; *cf.* हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता । Ragh VIII. 35. वाम—Adverse, unfavourable; *cf.* for a similar description—आपूर्णश्च कलाभिरिन्दुरमलो यातश्च राहोर्मुखं सजातश्च घनाघनो जलधरः शीर्णश्च वायोर्जवात् । निर्वृत्तश्च फलेग्रहिर्द्रुमवरो दग्धश्च दावाग्निना । &c. Mâl. Mâd IX. 39.

किं ते बोधः—Have you consciousness, are you aware of anything?

P. 56 Śl. 9. The poison was working on Priya, the effects were produed on the King, as he says. This was because their hearts were linked together by love; *cf.* स हि स्नेहात्मकस्तन्तुरन्तर्मर्माणि सीव्यति । Uttar. V. 17. This indicates the intensity of the King's passion. The *fig.* of speech here is असङ्गति which occurs when a cause and its effect are represented as totally different, or separated (or in which there is an apparent violation of the relation between cause and effect). विरुद्धं भिन्नदेशत्वं कार्यहेत्वोरसंगतिः । विषं जलधरैः पीतं मूर्च्छिताः पथिकाङ्गनाः ॥ Kuva, भिन्नदेशतयात्यन्तं कार्यकारणभूतयोः । युगपद्धर्मयोर्यत्र ख्यातिः सा स्यादसङ्गतिः ॥ Kav. P X. वेदना—Feeling or sensation, power of perception विषमा—Adverse, alarming. मन्त्रस्मरणे—mental recitation आदयति—*i. e.* by the movement of the lips, looking at the person &c, accompanied by the sprinkling of water on the person operated on.

P. 57. नरेन्द्रता—The word नरेन्द्र here is श्लिष्ट (paronomastic). It means a king and also a विषवैद्य a physician skilled in curing poisons, *cf.* सुनिग्रहा नरेन्द्रेण फणीन्द्रा इव शत्रवः । Śis. II. 88, where the word is used in *both the senses.* इदानीमपि—*Even* now, *i. e,* although revived.

राजा-(सस्मितं)—Because the king knew that her bewildered condition was due to the action of love at the sight of her lover. For the effects mentioned in the *śl.* are also due to love affection; *cf.* Mâl. Mâd. III. 8.

अलीकशीले—Falsely observing reserve or affecting modesty, has here the force of 'thou naughty or obstinate girl.'

P 58 कृतासनप्रयत्न यथाकर्तुं &c—In the Rat the King says—यो देवा प्रसादो न बहुमयते । अतोऽपि परं &c—This is the usual expression marking the close of a drama (the Sans dramas always having a good end) This is called काव्यसंहार.

Śl 11 Another feature of the Sans drama is to enumerate good results attained in the stanza preceding the Bharatavākya, cf. Rat, IV 21 रम कैचित् &c—So in Rat देवी पी निपुणतया

P 59 भरतवाक्यं—Lit The speech of the actor (भरत) technically called प्रशस्ति It is a sort of stage direction. It refers to the concluding sl of a play containing an expression of good wishes put in the mouth of the chief actor, as a member of the dramatic party and not in the role of a dramatic personage, all acting being over or the Vákya enjoined by Bharata, the founder of dramatic art

Śl 12. This Sl. occurs as the closing stanza of the Ratnavali also with some variations in the last two lines उद्दाम—दाम उद्गतानि उद्दामानि Prádh Tat growing unchecked, i e luxuriantly or abundantly, now see com वासव—A name of Indra It is variously derived as—वसो अपत्य पुमान्, or वसवो देवा सन्ति स्वानि वा अस्य सन्ति, ज्यो स्वादित्वात् अण् (अ) being added to वस in the sense of possession (मत्वर्थे) Indra is the ruler of the firmament and the dispensor of rain Cf तव भवतु बिडौजा प्राज्यवृष्टि प्रजासु Śak VII 34 इष्टं—as desired, i e timely and sufficient for the growth of corn इष्टै—By sacrifices, here इष्ट is used as a noun in the sense of इष्टि, त (क्त) being added to यज् भावे (to form an abstract noun) त्रैविष्टपा—The gods, see com प्रीणन—gratification, pleasure This is done by offering oblations to them in sacrifices cf इष्टान्भोगान् हि वो देवा दास्यन्ते यज्ञभाविता । Bg III 12 and Sak त्वमपि विततयज्ञो वज्रिणं (स्वर्गिण the gods s I) प्रीणयस्व । VII 34

विप्रा—Learned Bráhmanas, जन्मना ब्राह्मणो ज्ञेय संस्कारैर्द्विज उच्यते । विद्यया याति विप्रत्वं त्रिभि श्रोत्रिय उच्यते ॥ आकल्पान्तं—Kalpa is the period of the duration of creation It extends over one thousand cycles of the four yugas स्थिरसङ्गः—In the Rat we have समुपचितसुख सङ्गम वज्रलेपा—see com, sticking hard to the mind, leaving a permanent impression on the mind वज्रलेप also is a kind of glue, so called because things joined by means of it remain stuck together permanently For it see Vara's Brh ch 57

APPENDICES

I

The Subhāshitas occurring in the Play

(The figures refer to the pages of this edition)

प्रविशन्ति शङ्कमाना राजकुलं प्रायशो भृत्याः । 8

गुणैकपक्षपातिनां रिपोरपि गुणाः प्रीतिं जनयन्ति । [illegible]

नास्ति खलु दुष्करं दैवस्य । 15

न खल्वविघ्नमभिलषितमधन्यैः प्राप्यते । 21

प्रायो यत्किंचिदपि प्राप्नोत्युत्कर्षमाश्रयान्महतः । 30

सदृशाः सदृशे रज्यन्ते । 33

दुःखं याति मनोरथेषु तनुतां सङ्कल्प्यमानेष्वपि । 34

अतिदुर्जनः खलु लोकः ।

वामे विधौ न हि फलन्त्यभिवाञ्छितानि । 55

II

The flowers and the trees mentioned in the play.

अम्भोरुह्—A lotus, or water-lily in general.

उत्पल—A lotus (Nymphaea*) in general, refers to कमल (see Ragh, III 36), कुमुद, &c. 44.

कदली—The plantain tree. 9, 21, 23, 27.

कमल—A lotus (Nelumbium Speciosum) in general, क जलं अलति (beautifies), or काम्यते इति what is desired owing to its beauty; from कम् and Unā. aff अल). 13, 14, 17, 18, 22, 55.

कुवलय—A synonym of उत्पल as given in Amarak; generally means 'a blue lotus' 20

तमाल—Name of a tree having a very dark bark and leaves but white flowers 13

नलिनी—A lotus plant, a tank having lotuses in it. 17, 23, 26,

नीलोत्पल—The blue water-lily (Nymphaea cyanea) 19, 36, 42,

पङ्कज—A lotus. 16

पद्म—A lotus, generally one blooming at sunrise, 2, 13, 17, 19, 20, &c.

बकुल—Generally called Kesara, (Mimusops Elengi) 13

बन्धुजीव—Same as बन्धूक. 44.

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* The L. names are taken from the Col. U. Ed.

बन्धूक—An erect growing plant (Pentapetes phoenicea) has large *flowers of a bright red colour* which expand at noon; their juice is cooling and is used in some diseases. 13, 14.

मालती—A kind of jasmine (Jasminum grandiflorum) called चमेली. 13, 26.

शिरीष—A fragrant but very delicate flower, also the name of the tree (Mimosa sirissa also called Aca-ia speciosa) 14

शेफालिका—A charming small tree (Nyctanthes arbour-tristes) the flowers have a delicious fragrance which is evanescent. 13, 14, 15, 17.

सप्तच्छद } Alstonia scolaris. 13, 14.
सप्तपर्ण }

III

The Metres used in the Play, their Definitions and Schemes.



1. Sanskrit verse is regulated by quantity, and not, as in English, by accent. A पद्य (stanza) consists usually of four पाद्स (quarters). A पाद is regulated either by the number of syllables (अक्षरs), or of syllabic instants (मात्राs). When the पाद्स are all similar, it is called a समवृत्त, to which type most of the metres conform. There are अर्धसम वृत्त, wherein the first quarter corresponds to the third, and the second to the fourth, called respectively the *odd* (विषम) and *even* (सम) quarters. A third class comprises विषमवृत्त, but these are very seldom used.

2. The vowels अ, इ, उ, ऋ and ऌ are short, and the rest long. The quantity of a syllable is determined by its vowel. A syllable with a short vowel is called लघु ('light'), and a syllable with a long vowel is called गुरु ('heavy') But a लघु syllable is considered as गुरु if it is followed by an *anusvâra*, or a *visarga*, or a conjunct consonant, or when it comes at the end of a पाद.[1]

3. A set of three successive syllables is called a गण (foot). Marking a short syllable as ⏑ and a long one as —, the different गणs,[2] which are 8 in number, may be exhibited as follows — य ⏑ — —, र — ⏑ —, त — — ⏑; भ — ⏑ ⏑; ज ⏑ — ⏑; स ⏑ ⏑ —, म — — —; and न ⏑ ⏑ ⏑. In the definitions which are given below, a short syllable is indicated by the letter ल and a long one by ग.

4. The Priyadarśiká contains 49 slokas in all, of which two only are in Prákrit; and there are only seven different metres employed. So numerically and as regards the variety of metre, it is inferior to the other two plays. The Ratná. contains 7 Prákrit stanzas and 78 in Sans. in 13 defferent metres, while the Nágá has 123 stanzas in 12 different matres.

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1 सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् ।
वर्ण संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥

2 आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥

आर्या—Def यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽर्या ॥ This belongs to the class of metres which are regulated by the number of मात्रास or syllabic instants. The four *padas* contain respectively 12, 18, 12 and 15 मात्रास I 5, 8, II 5, 9, III 1, 5, 9, 12, IV 6, 7, Gīti—III 8

उपजाति—Def [स्यादिन्द्रवज्रा यदि तौ जगौ गः उपेन्द्रवज्रा जतजास्ततो गौ ।] अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ॥ इत्थं किलान्यास्वपि मिश्रितासु वदन्ति जातिष्विदमेव नाम । An उपजाति is a mixture of one or more pádas of इन्द्रवज्रा [11 syllables, Scheme—त, त, ज, ग, ग], with one or more of उपेन्द्रवज्रा [11 syllables Scheme—ज, त, ज, ग, ग], so as to form one stanza a mixture of other metres also, in this manner, is called an उपजाति The student should scan and find out in each case whether a páda is in इन्द्रवज्रा or उपेन्द्रवज्रा

I 4, III 3

मालिनी—Def ननमयययुतेयं मालिनी भोगिलोकैः । 15 Syllables Scheme—न, न, म य, य The pause occurs after the 8th syllable II 8

वसन्ततिलका—Def उक्ता वसन्ततिलका तभजा जगौ गः । 14 Syllables Scheme—त, भ, ज, ज, ग, ग.

I 10 III 2, IV 2, 4, 8

शार्दूलविक्रीडित—Def सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् । 19 Syllables Scheme—म, स ज, स, त, त, ग The pause occurs after the 12th syllable *This metre is very frequently used in this play*

I 1, 3, 6, 7, 11, II 1, 3, 6, 7, 10, III 4, 5, 7, 10, 13, 14, 15, IV 1, 3, 9 11.

शिखरिणी—Def रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी । 17 syllables *Scheme—य, म, न, स, भ, ल, ग. The pause occurs after* the 6th syll IV 10

स्रग्धरा—Def म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् । 21 syllables Scheme—म र भ, न, य, य, य The pauses occur after the 7th and the 14th syllables This is the longest metre in ordinary use

I 2, 9, 12, II 2, 4, III 11, IV 5, 12.

NOTE ON THE GEOGRAPHY OF THE PLAY.

The scene of the play is laid at the palace of Vatsarája in Kauśambi, the capital of the Vatsa country. Vatsa is thus described in the Kathâsaritsâgara—अस्ति वत्स इति ख्यातो देशो दर्पोपशान्तये । स्वर्गस्य निर्मितो धात्रा प्रतिमल्ल इव क्षितौ ॥ Kauśâmbi was a famous and very flourishing city in ancient times and is mentioned in the Râmâyaṇa of Vâlmiki. The Kathâ, thus describes its grandeur—लक्ष्मीविलासवसतिर्भुवनस्यैव कर्णिका ॥ (II, 1. 5) *Cf.* also Bât. I., 10. It was founded by Kuśamba (son of Kuś'a), tenth in descent from Purûravas. In many Ceylonese books it is named as one of the nineteen capital cities of ancient India. Its decline began after the Christian era and its ruin was completed in the Mahammadan times; and now it is represented by the comparatively insignificant village of Kosam on the river Jumnâ, about thirty miles above Allahabad.

Anga—The kingdom of Anga was situated on the right bank of the Ganges and to the south of Kaus'ika Kachcha. Its capital was Champa', also called Angapuri, Lomapâdapuri (after King Lomapâda), Karnapuri (capital of Karna) and Mâlinî According to Hiouen Thsang it stood on the Ganges about 24 miles west of a rocky island and is, therefore, considered to be the same as or situated very near the modern Bhâgalpur.

Its capital, Kalingapur, was at some ... the Northern Circars, coast and was probably at Râjamahendri, distance from the sea- ... See Ragh. IV, 38.

INDEX OF IMPORTANT WORDS.

(The figures refer to the pages of this Edition).